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GATTI ANNOUNCES COMPLETE PLANS FOR THE SEASON

Six Novelties, Representing American, Italian, French and German Composers to Be Heard at the Metropolitan—"Faust" Among the Revivals—Eight New American Singers Added to List—Names of John McCormack and Olive Fremstad on Program

GENERAL MANAGER GIULIO GATTI-CASAZZA of the Metropolitan Opera Company on Monday announced his program for the coming season, which will begin on Monday evening, Nov. 12. Mr. Gatti-Casazza in his statement takes occasion to express his appreciation of the support given to the opera last season, which he says was the most generous accorded during his nine years' administration. Regarding the program for the 1917-1918 season he is quoted as saying that for breadth, novelty and variety it is decidedly the best he has so far presented to the New York public.

Novelties which will be produced are as follows:

"Shanewis" ("The Robin Woman"), an opera in English, in two scenes, libretto by Nelle Richmond Eberhart, music by the American composer, Charles Wakefield Cadman. The selection of this opera was announced exclusively in *MUSICAL AMERICA* of last week.

"The Dance of the Place Congo," a ballet-pantomime descriptive of life in old New Orleans, music by the American composer, Henry F. Gilbert.

"Lodoletta" (in Italian), opera in three acts, libretto by C. Ferzani (based on Ouida's romance, "Two Little Wooden Shoes"), music by Pietro Mascagni. This opera had its premiere in Rome a few months ago.

"Marouf" (in French), opera in five scenes, libretto by Lucien Nepoly (based on the Arabian Nights), music by Henri Rabaud.

"Saint Elizabeth" (in German), opera in five scenes, libretto by O. Raquette, music by Franz Liszt.

"Le Coq d'Or" (in French), opera-pantomime in three acts, libretto by V. Billsky (after a fantastic poem by Pushkin), music by Rimsky-Korsakoff.

In addition Mr. Gatti-Casazza announces the following revivals:

In Italian: "L'Amore dei Tre Re," by Montemezzi; "La Figlia del Reggimento," by Donizetti, and "I Puritani," by Bellini.

In French: "Faust," by Gounod, and "Le Prophète," by Meyerbeer.

The New Artists

New artists have been engaged by Mr. Gatti-Casazza as follows:

Florence Easton, American soprano, formerly of Covent Garden Opera, London, and the Chicago Opera Company.

May Peterson, American soprano, from the Opéra Comique, Paris.

Helen Kanders, American soprano, formerly of the opera of Brussels and Strasbourg.

Marie Condé, a young American soprano.

Ruth Miller, another young American soprano.

Julia Claussen, Scandinavian mezzo-soprano, formerly of Covent Garden, London, and of the Chicago Opera Company.

Cecil Arden, another young American mezzo-soprano.

Hipolito Lazaro, Spanish tenor, formerly of the Scala of Milan, Colon of



YVETTE GUILBERT

Illustrious Interpreter of the French Chanson and Legend, Whose Art Has Been an Unfailing Inspiration to Audiences of Two Continents. (See Page 37)

Buenos Ayres and Royal Opera of Madrid.

Vincente Ballister, Spanish baritone.

Thomas Chalmers, well-known young American baritone, formerly of the Boston Opera Company.

Josef Groenen, Dutch baritone, from the Royal Opera of Amsterdam.

José Mardones, Spanish bass-baritone, formerly of the Boston Opera Company.

Pierre Monteux and Roberto Moranzoni, two conductors whose work already is well known in New York.

Robert Ordynski, whose reputation as a stage director is well established here.

Armando Agnini, stage manager for the Italian repertoire.

Wilfred Pelletier, assistant conductor.

Mr. Gatti-Casazza announces also the re-engagement of Mme. Olive Fremstad and John McCormack, two artists who need no introduction to the American public.

Adolf Bolm has been engaged as a special stage manager and balletmaster for the Russian opera-pantomime, "Le Coq d'Or."

Although the management for some time has owned the exclusive American rights for the production of "La Rondine," the new opera of Puccini, it is doubtful if the work can be given this season owing to difficulties due to the present state of war.

Artists retained for the season are as follows:

[Continued on page 2]

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

CHICAGO MUSICAL SEASON SHOWS NO SIGNS OF WAR-TIME

Dismal Predictions of Prophets Routed by Early Announcement of City's Plans—A New Orchestra, the Philharmonic, Enters the Arena with Arthur Dunham as Conductor—Neumann Concerts to Take Place in Grand Opera House—Many Other Concert Series Projected

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 15, 1917.

CHICAGO music-lovers have a feast of music ahead of them this winter, despite the dismal forebodings of some of the city's prophets that the war would cause a musical famine. The imposing plans of the Chicago Opera Association, already announced, and the certainty of an important symphony orchestra season are now joined to an impressive list of soloists by various local managers.

The Philharmonic Orchestra of Chicago will give fifteen Sunday afternoon concerts in the Illinois Theater, beginning Oct. 7. This is a new orchestra, conducted by Arthur Dunham, and aiming to present a high class of orchestral music at lower prices than those prevailing in the great symphony orchestras. Soloists already announced are Rita Fornia, mezzo-soprano; Maximilian Pilzer, violinist; Duncan Robertson, baritone; the Pavley-Oukrainsky Ballet; the Misses Sutro, pianists; Sascha Jacobsen, violinist; Miriam Mooney, soprano; Marcia Van Dresser, soprano; Tilly Koenen, contralto, and the Glee Club of the Association of Commerce.

Glenn Dillard Gunn announces that the American Symphony Orchestra will open its season in the Studebaker Theater on the afternoon of Oct. 21, with Edna Gunnar Peterson, pianist, and Mabel Preston Hall, soprano, as soloists, and the Marshall Field & Co. Choral Society.

Efrem Zimbalist, violinist, will open the season's recitals at Orchestra Hall, under Wessels & Voegeli's management, Oct. 14. Other artists announced for the Wessels & Voegeli series will be Ernestine Schumann-Heink, Eddy Brown, Mischa Levitzki, Mischa Elman, Ignace Paderewski, Alma Gluck, Evan Williams and Jascha Heifetz.

Neumann Leases Opera House

F. Wight Neumann, local impresario, has made a contract with Cohan & Harris which gives him control of all Sunday dates at the Grand Opera House. Besides having exclusive control of the theater each Sunday, so that he will not have to change theaters on short notice, as he has been obliged to do so often in the past, his recitals will be accessible to the north, west and south car lines. Mr. Neumann's series, opening with a recital by Leopold Godowsky, will include concerts by Margarete Matzenauer, Frances Alda, Fritz Kreisler, Edna di Lima, Harold Bauer, Georgia Kober, Theodore Spiering, Arthur Granquist, Ethel Leginska, Ossip Gabrilowitsch, Silvio Scionti, Julia Claussen, Julia Culp, Henriot Levy, Pablo Casals, Louis Gravenre, Percy Grainger, Bauer and Gabrilowitsch in joint recital and the Boston Symphony Orchestra, Dr. Karl Muck, conductor.

[Continued on page 2]

MARY GARDEN RETURNS

Will Devote Herself Mainly to Screen Acting—Is Slimmer Than of Yore

Among the passengers arriving at an Atlantic port on a French steamship on Tuesday, Sept. 11, was the famous American diva, Mary Garden. Miss Garden, who has been abroad since last March, told the newspaper reporters that she is fifteen pounds lighter than when she left America. Her voyage was uneventful, she said; "not even one submarine. If we had been chased all the way by submarines I should probably have put on weight again and arrived stout and beaming. I shall not sing this season, unless at a concert I may arrange for Serbian war relief. I shall give all my time to work in motion pictures."

Pinned to the singer's waist were two brilliant medals. "They are decorations," she said with pride. "One is the Red Cross, bestowed by the government of Serbia for work among the wounded Serbians, and the other the Wreath of Patriotic Devotion, conferred by the French Ministry of Public Instruction for work among the children of Paris."

Asked what had impressed her most abroad, Miss Garden said that the reception given to the American soldiers touched her heart with patriotic pride.

Miss Garden returned from France for the purpose of acting in "Thais" for the moving pictures.

CHICAGO MUSICAL SEASON SHOWS NO SIGNS OF WAR-TIME

[Continued from page 1]

Carl D. Kinsey's artist recitals in the Ziegfeld Theater will begin Wednesday morning, Oct. 3, with a recital by Christine Miller. Other artists that will be heard in this series are Leila Holterhoff, soprano; Marion Beryl, soprano; Charles Cadman and Princess Tsianina; Paul Althouse, tenor; Frederick Gunster, tenor; Ethelynde Smith, soprano; Tilly Koenen, contralto; Sascha Jacobsen, violinist; Frances Nash, pianist; Aurelio Giorni, pianist; Edwin Martin, baritone; Carrie Bridewell, contralto; Frances Ingram, contralto; Nevia Reigger, soprano; Miss B. J. Wilcox, soprano; Charlotte Lund, soprano; Prudence Neff, pianist; Constance Purdy, contralto; Gertrude Auld, soprano; Arthur Middleton, bass-baritone; Edgar Schofield, bass-baritone; Rudolph Reuter, pianist; Eva Emmer Wycoff, soprano; Edna Gunnar Peterson, pianist; Rita Fornia, mezzo-soprano, and Thuel Burnham, pianist.

A joint recital by Maurice Dambois, cellist, and Maximilian Pilzer, violinist, will be a feature in the recital series of Helen L. Levy, Western representative of Daniel Mayer. Each will play the piano accompaniments to the other's solos, and the concert will end with a two-piano duet. Mrs. Levy's series of recitals will be given in the Playhouse and will include Maximilian Pilzer, violinist; Lillian Wright, mezzo-soprano; Beryl Rubinstein, pianist; Edouard Dufresne, baritone; Catherine Glick, pianist; the Misses Sutro, pianists; Bertha Beeman, contralto; Tina Lerner, pianist; Vida Llewellyn, pianist; Ruth Lobdell, soprano; Leila Royer, dramatic soprano; Carl Friedberg, pianist; Elias Breeskin, violinist; Isaac Van Grove, pianist; Edward Collins, pianist; Clarence Eidam, pianist, and Elizabeth and Ellen Townsend, lyric sopranos.

Rachel B. Kinsolving's Musical Mornings will present Margarete Matzenauer, Percy Grainger, Theo Karle, Mischa Levitzki, Anna Case, Francis Macmillen, Pablo Casals, Adelaide Fischer, Eddy Brown and Arthur Alexander. In addition Miss Kinsolving announces three appearances of the Flonzaley Quartet in the Playhouse, under her local management.

Campanini Returns to Chicago

The biggest scaffold in Chicago has been erected, not for the execution of sentence on criminals, but for the effective decoration of the Auditorium Theater, Chicago's temple of grand opera. The whole interior of the theater is being rejuvenated and the enormous scaffolding fills the vast reaches of the auditorium, while the erstwhile crowded seats are ghostlike in long white clothes laid to protect them from falling gilt and paint.

Coincidentally with the erection of this scaffold, Cleofonte Campanini, director-general of the Chicago Opera Association, arrived in Chicago with his secretary, Julius Daiber. He has gone out of the city for the week-end and on his return next week he will announce his plans. He has his plans completed for the fall tour of the opera company, presenting "Faust" with Melba and Mura-tore in the cast and "Lucia" with Galli-Curci, the wonder-singer, who became the idol of Chicago opera-goers last year on her first American appearance.

FARNSWORTH WRIGHT.

President Asks Paderewski to Aid in Managing Polish Relief Work at Capital

(By Telegraph to MUSICAL AMERICA.)

LOS ANGELES, CAL., Sept. 12.—Paderewski has wired that he has received a request from President Wilson to report at Washington to assist in the management of the Polish relief work. The famous pianist may sail for Europe in the near future. He has cancelled all his Pacific Coast and Canada dates. Paderewski was to have opened the Behymer series here on Oct. 3. The latter will now probably open on Oct. 4 with Melba and her Honolulu protégée, Peggy Center.

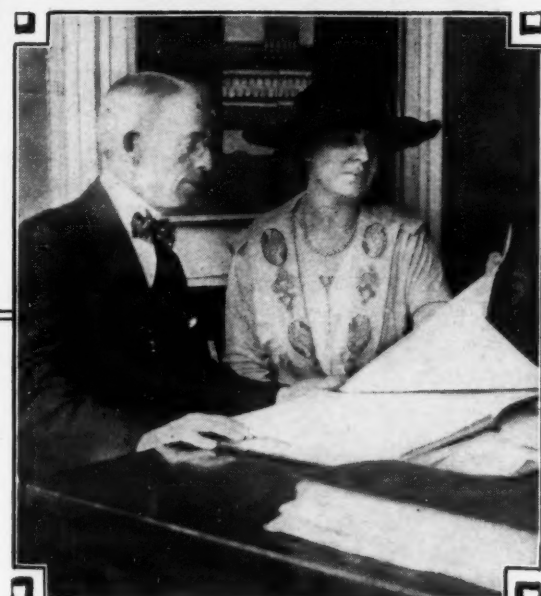
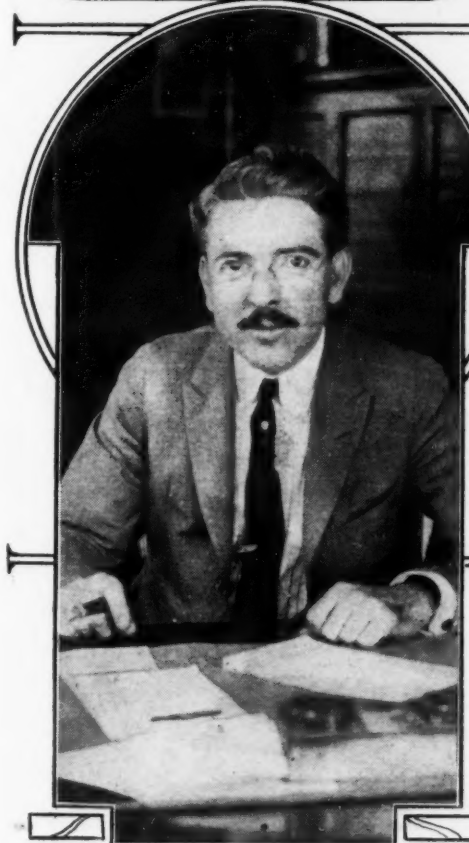
W. F. G.

Josef Urdang, Violin Member of New York Symphony, Weds

Josef Urdang, violinist, a member of the New York Symphony Orchestra, was recently married to Mrs. Marie Louise Church, widow of E. Dwight Church, who was a wealthy manufacturer of Brooklyn. Mr. and Mrs. Urdang are at present in the South, where they are spending their honeymoon.

Campanini's New York Season Is Not a Challenge to Metropolitan

In Chicago Interview He Maintains That Difference in Répertoire of Two Organizations Refutes Charge—Has a Friendly Word for Mr. Gatti-Casazza



Above on Left: Cleofonte Campanini. On Right: Margaret Romaine, a New Soprano Engaged for the Chicago Opera Company. Below on Left: John Brown, Who Has Charge of the Business Affairs of the Chicago Opera Company's New York Season. On Right: Arthur Nevin, Whose Opera Will Be Produced by Campanini, and Frances Peralta, One of the Singers of the Company

KARLETON HACKETT published recently in the Chicago Evening Post an interesting interview with Cleofonte Campanini.

The director of the Chicago Opera Company found that a summer in America was in many ways more restful than one in Europe—especially in war-time. Also, he was of the opinion that the Atlantic, viewed from the beach at Asbury Park, was quite as interesting as when seen from the deck of a liner—with the possibility of submarines.

Mr. Campanini scouted the idea that his projected season at the Lexington Opera House next January would not take place.

AN APPEAL TO MUSICIANS

David Bispham Issues Plea in Behalf of "American Ambulance in Italy"

David Bispham, the American baritone, whose son is now serving in the British army and whose daughter is the wife of an Italian officer, makes the following appeal in behalf of the "American ambulance in Italy":

"The poets of America have pledged themselves to raise a large amount of money for ambulances urgently needed for the Italian army.

"In the name of the singers of America an earnest appeal is hereby made to

"I see no reason, legal or otherwise," he said, "why or how Mr. Hammerstein should prevent our appearing."

He seemed annoyed that it had been hinted that he was invading New York as a challenge to the Metropolitan, and in view of the different répertoires of the two organizations, his opinion is well substantiated.

He also referred in a most friendly way to Mr. Gatti-Casazza and to the Metropolitan.

"A little rivalry is a good thing. We can certainly do things that New York will be interested to hear, and a success in that city would not do us any harm in Chicago. Then why not go there and prove it?"

all vocalists, native or foreign, as well as to instrumentalists and music-lovers in general to contribute at the earliest possible moment at least one million dollars to a similar fund to aid the wounded of the 'Land of Song,' to whose art and artists our country owes an everlasting debt of gratitude.

"Contributions of any amount will be thankfully received and acknowledged. Two thousand dollars cabled to Milan will place a motor ambulance at the front at once. Checks to the order of the 'American Singers' Ambulance in Italy' may be sent either to me or to John M. Fulton, treasurer, at the Musicians' Club, 62 West Forty-fifth Street, New York."

GATTI ANNOUNCES COMPLETE PLANS FOR THE SEASON

[Continued from page 1]

SOPRANOS: Frances Alda, Maria Barrientos, Anna Case, Vera Curtis, Minnie Egner, Alice Eversman, Geraldine Farrar (entire season), Rita Fornia, Mabel Garrison, Frieda Hempel, Melanie Kurt, Edith Mason, Claudia Muzio, Marie Rap-pold, Lenora Sparkes, Marie Sundelius, Marie Tiffany.

MEZZO-SOPRANOS AND CONTRALTOS: Emma Borniggia, Sophie Braslau, Raymond Delaunois, Kathleen Howard, Marie Mattfeld, Margarete Matzenauer, Florence Mulford, Margaret Ober, Flora Perini, Lila Robeson.

TENORS: Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Max Bloch, Luca Botta, Fernando Carpi, Enrico Caruso (entire season), Riccardo Martin, Giovanni Martinelli, Albert Reiss, Johannes Sembach, Jacques Urlus.

BARITONES: Pasquale Amato, Giuseppe de Luca, Mario Laurenti, Robert Leonhardt, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Herman Weil, Clarence Whitehill.

BASSES: Carl Braun, Adamo Didur, Pompilio Malatesta, Giulio Rossi, Leon Rothier, Basil Ruysdael, Andres de Seg- urola, Henri Scott.

CONDUCTORS: Artur Bodanzky, Richard Hageman, Gennaro Papi, Adolf Rothmeyer.

ASSISTANT CONDUCTORS: Giuseppe Bamboscheck, Paul Eisler, Salvatore Fucito, Francesco Romei, Hans Steiner, Willy Tyroler.

CHORUS MASTER: Giulio Setti.

TECHNICAL DIRECTOR: Edward Siedle.

STAGE MANAGER: Jan Heythekker.

ASSISTANT STAGE MANAGERS: Lodo- vico Viviani, Oscar Sanne.

BALLET MASTERS: Pauline Verhoeven and Ottokar Bartik.

PREMIERE DANSEUSE: Rosina Galli.

PREMIERE DANSEUR: Giuseppe Bon-figlio.

SOLO DANSEUSE: Queenie Smith.

Beside the operatic novelties and re- vivals above announced, the season's repertoire will consist of works chosen from the following standard repertoire:

Beethoven's "Fidelio," Borodine's "Prince Igor," Bizet's "Carmen" and "Les Pêcheurs de Perles," Donizetti's "L'Elisir d'Amore" and "Lucia di Lam- mermoor," De Koven's "Canterbury Pil- grims," Delibes's "Lakmé," Flotow's "Marta," Giordano's "Madame Sans- Gêne," Gounod's "Faust," Gluck's "Orfeo ed Euridice," Leoncavallo's "Pagliacci," Leoni's "L'Oracolo," Mascagni's "Caval- leria Rusticana" and "Iris," Massenet's "Manon" and "Thaïs," Meyerbeer's "Les Huguenots," Montemezzi's "L'Amore dei Tre Re," Moussorgsky's "Boris Godoun- off," Mozart's "Le Nozze di Figaro," Ponchielli's "La Gioconda," Puccini's "La Bohème," "Madama Butterfly," "Manon Lescaut" and "Tosca," Rossini's "Il Bar- biere di Siviglia," Saint-Saëns's "Sam- son et Dalila," Verdi's "Aida," "Un Ballo in Maschera," "Il Trovatore," "Rigoletto" and "La Traviata," Wag- ner's "Lohengrin," "Tannhäuser," "Tris- tan und Isolde," "Die Meistersinger," "Parsifal," "Das Rheingold," "Die Wal- küre," "Siegfried," "Götterdämmerung," Wolf-Ferrari's "Il Segreto di Suzanna," Zandonai's "Francesca da Rimini."

Sidney Homer Recovering from Opera- tion—Mme. Homer in Constant Attendance

Sidney Homer, the noted American composer and husband of Mme. Louise Homer, the Metropolitan Opera singer, is recovering in the Post-Graduate Hos- pital after an operation for an abdom- inal disorder. The family was passing the summer at Bolton, Lake George, when Mr. Homer became ill and decided to come here for immediate attention by the surgeons. Mme. Homer accom- panied him and has been at the hospital almost constantly. When not with her husband she passes most of the time in the baby wards going about among the poor children singing to them or giving flowers and candy. Many a little suf- ferer has been made happy through her kindness.

Sousa to Reorganize Band After War

According to a telegram sent by John Philip Sousa to his personal representa- tive, Harry Askin, the noted bandmaster will reorganize his musicians at the end of the war. Lieutenant Sousa left Chi- cago on Sept. 10 at the head of his 250 marine musicians for "an unknown place."

'Fighting Men Are Singing Men' at Song and Light Festival

Army Brown Blends with Myriad Colors Shed by Bragdon Medallions—Soldiers and Citizens Raise Voices in Song Under Barnhart's Bâton—Community Chorus Sings Splendidly—Address by Mayor Mitchel

By MAY STANLEY

NEW YORKERS—thousands of them—left the City of Grim Realities behind them when they entered Central Park last Thursday evening and suddenly found themselves in the heart of "never, never land," transported there by the triple magic of color and light and music.

Tall lanterns glimmered high above the trees surrounding Long Lake, showing like towers of an enchanted city. Great, glowing medallions, no two alike in shape or geometric design, took up the pulsing color note, that was passed along to hundreds of smaller lanterns circling the lake in a necklace of brilliance. It would have been easy, one knew, to pass right through the opalescent heart of the largest medallion into the land of enchantment, where fairies and pixies and water sprites have their home and where grown-ups seldom enter.

Claude Bragdon's theories of the blending of harmony and rhythm in color as well as in music has never been given a more perfect demonstration than in the lighting plan devised for this year's Song and Light Festival in Central Park on September 13 and 14. New Yorkers were introduced to it last autumn, when the first Song and Light Festival for this city followed the initial presentation of the value of blending the twin arts, which took place in Rochester. Other cities were made familiar with the novel plan this summer, through the Song and Light Festival held in the army mobilization camp at Syracuse and the festival in Buffalo last month, when that city bade good-bye to its departing regiments with a similar festival.

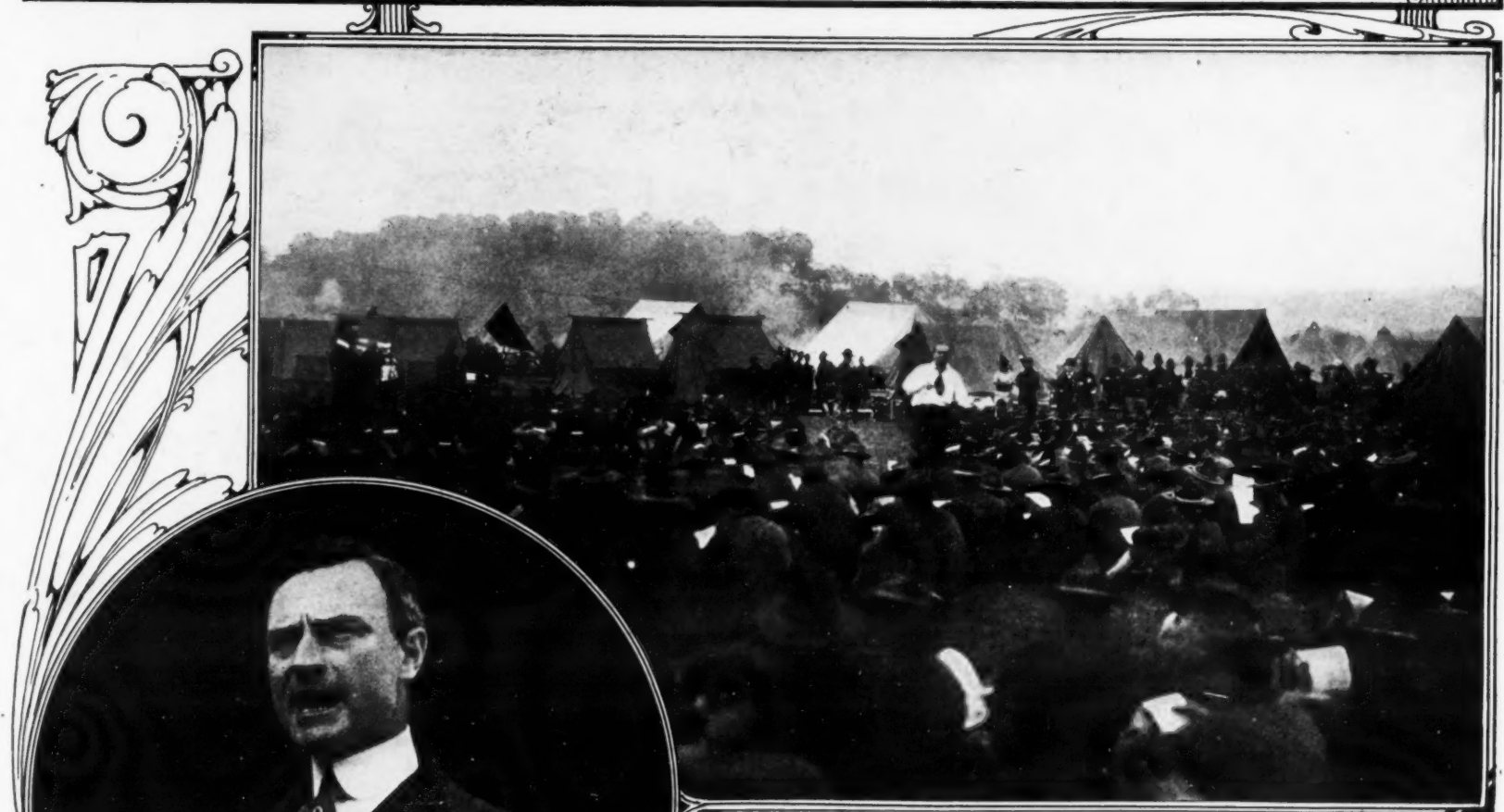
This fall the kaleidoscopic lamps lit a different scene from last year's gathering. At that time it was a civilian chorus that sang to a civilian audience. In last week's festival two regiments of New York's State troops, the Twenty-third and Seventy-first regiments, were given places of honor on successive nights and sang their company and marching songs for the thousands of spectators. The vast crowd that lined the shores of the lake was also thickly dotted with the khaki of the army and the blue and white of naval uniforms, the men of the National Army being present by special invitation of the Festival Committee and of Major-General J. Franklin Bell, commander at Camp Upton, who wished the men of his command to become familiar with, hear and join in the songs which they will later sing in camp surroundings under Harry Barnhart's leadership.

Admirable Singing of Oratorio

On the upper side of the lake 2,000 members of the New York Community Chorus were grouped on a vast stage, with an auxiliary chorus of 1,000 school children. Directly across the lake the soldiers were grouped about Bethesda Fountain, and all around the lake were gathered the spectators, estimated at nearly 100,000 for each evening. They could not be seen; the foliage hid them from the view of the chorus and the grouped soldiers, and the only evidence of their presence was the mighty volume of sound that arose when citizen replied to soldier in antiphonal singing of "Old Black Joe."

Just at eight o'clock a fanfare of trumpets, led by Pietro Capodiferro, trumpeter of the Metropolitan orchestra, was the signal for illuminating the hundreds of lanterns, and a subdued chorus of delight swelled from the crowds of spectators that had already banked the shores of the lake in solid masses.

Then an orchestra of seventy pieces, recruited by Frederic Watson, accompanist of the chorus, swung into the Wagner "Fire Music," adding the last touch to complete the illusion that one had swung beyond the bounds of reality



Photos for Musical America by Curtis

Upper Panel: Men of Twenty-third Regiment Rehearsing for Song and Light Festival Under Harry Barnhart's Bâton; Lower Panel: Troops of Seventy-first Regiment Similarly Engaged.

Griffes' "These Things Shall Be," the Farewell "March, March," and Gretchaninoff's "Hymn of Free Russia" were also given by the chorus in the early part of the program.

The Songs of the Army

Then came the community singing, and chorus, audience and soldiers joined in "Old Kentucky Home" and "Old Black Joe"; they "packed up their troubles" and they all announced that "the Yanks are coming" in a volume of sound that left no question as to their sincerity. Mr. Barnhart jumped down from the conductor's stand and made his way by boat across the lake to the foot of the fountain, where the soldiers were stationed, leading both chorus and audience as he journeyed.

And then he led the men of the Twenty-third in their marching songs. They sang their own version of the "Battle Hymn of the Republic," a version which announced that "All we do is sign the payroll," "Over There," and "Keep the Home Fires Burning" in a way that indicated the Twenty-third likes to sing quite as well as it does to fight.

Then the leader was taken back to the chorus stand and the children's chorus had just sung "Columbia, the Gem of the Ocean," when Mayor John Purroy Mitchel—who had been delayed owing

to attending a dinner given by the officers of the Sixty-ninth at Mineola earlier in the evening—arrived and was brought up to the platform for a short speech.

Mayor Mitchel's Tribute

"I wish to congratulate the members of the New York Community Chorus and their leader, Mr. Barnhart, on the work done during the past year," said the Mayor. "Their work has been a real social achievement, and the government of the city of New York is glad to cooperate in this effort to make the parks a genuine center for public recreation. I am glad the chorus is going to help send our boys to fight for democracy with a song on their lips. We are a city of patriots in spite of the sporadic instances of seditious soapbox orators, and these soldiers singing here to-night well represent us. Let us hope that the Community Chorus will continue to be what it has been in the past—an inspiring influence on the lives of the people of New York."

On Friday evening the program of Thursday was repeated to an audience equally as large as that of the previous evening, with the men of the Seventy-first Regiment grouped in the place of honor accorded on Thursday to the Twenty-third.

In addition to the stirring "Hymn of Free Russia" and the "Marseillaise,"

[Continued on page 4]

Photo © by Underwood & Underwood
The Hon. John Purroy Mitchel, Mayor of New York, Making an Address at the Song and Light Festival of the Community Chorus.

into the land of realms of which Wagner dreamed and brought back to us in music.

Then Mr. Barnhart's chorus gave the Gounod "Send Out Thy Light," followed by the eighth number from Gaul's "Holy City." From a musical standpoint the quality of tone reached by this chorus was an illuminating thing—and it must have been especially so for those who have heretofore clung passionately to the belief that nothing artistic can come out of community singing. There was life, sincerity, freedom of expression in the interpretation given by Mr. Barnhart's forces, factors that are too often lacking in the work of the formal choral society, and without which music—vital music—withered and dies. Those who believe that oratorio was, is and must be of the people and come from the people, had their faith revitalized and confirmed in this latest demonstration of the beauty and artistic worth that may be attained in mass singing.

Three new hymns of the people,

'Fighting Men Are Singing Men' at Song and Light Festival

[Continued from page 3]

Conductor Barnhart added the Italian national hymn, "La Marcia Reale," and it was at the close of this inspiring group that Mayor Mitchel made his second address to the festival audience.

"The singing I have just heard—I mean the 'Marseillaise' and the 'Hymn of Free Russia'—said the Mayor, "truly represents the impulses of the people. These two national anthems represent an enthusiasm that could only have come from the soul of the people, a people who are free and who understand the democracy of the new world. When the chorus rose in the national air of victorious Italy, which to-day has reached the highest pinnacle of its achievement, there was more than an inspiration in its music; the French revolution was perfected under the 'Marseillaise,' and these newer hymns which have just been sung represent a combination of forces that are destined to crush Kaiserism and Prussianism.

"These men of the Seventy-first who are here as our guests to-night represent the visible force of the great army that is going over seas to fight the battles of democracy. It is peculiarly fitting that our farewell to them should be given through song. It is also fitting that the people of the city should hear the soldiers sing, and in the name of the city I want to express my appreciation of the work of the Community Chorus which has made this result possible. I hope that this same Community Chorus and crowds even greater than the one assembled here to-night will be on hand to welcome this victorious regiment when it returns."

Following the Mayor's address Mr. Barnhart led the band in a medley of martial airs in which the army bugle calls were given by Anthony Aborno, soloist, first cornetist of the Metropolitan Orchestra, and then, following the plan of the previous evening, crossed the lake by boat, leading the singing as he journeyed, and led the men of the Seventy-first in a sing similar to that in which the men of the Twenty-third had joined.

Committees in Charge

The work of producing the great fall festival has occupied the time and energies of a large group of devoted workers for many weeks. W. Kirkpatrick Brice, chairman of the Festival Board, has headed all committees. He was assisted by the following groups:

Program and music committee: Harry Barnhart, chairman, Frederic Watson, Mrs. George P. Robbins.

Children's committee: Anne McIntyre, chairman, Margaret Thorne, Mrs. William Shannon.

Finance committee: M. Morgenthau, Jr., chairman, Mrs. L. Blagdon, W. K. Brice, George Hamlin, Ellwood Hendrick, Albert B. Kerr, George F. Kunz, Samuel A. Lewisohn, Mrs. Alfred Liebmann, Stanley Halle, James Speyer, William Fellows Morgan, Mrs. Finley J. Shepard.

Special reception committee: Lieut. Nierney, chairman, Boy Scouts, Home Defense League, police and park department employees.

Recruiting, invitation and reception committee: Mrs. George P. Robbins, chairman.

Chorus committee: Mrs. William Shannon, chairman, Miss Spect, Miss S. M. Tucker, Edmund B. Child, S. H. Seeley, Minnie Siegrist.

Office committee on construction: Barnett Braslow, chairman and in full charge.

Motion picture committee: J. W. Binder, chairman, Margaret Thorne, Mrs. George P. Robbins, M. Morgenthau, Jr.

The Part That Singing Plays

In addition to these workers the Festival Board had the enthusiastic co-operation of the Park Commission and of the Mayor's Committee on National Defense. The latter committee arranged for the presence of the regiments and for recruiting facilities for the latter.

"Persons who are surprised at the idea of training soldiers to sing simply have no understanding of the part that singing plays in this war," said Alexander J. Hemphill, chairman of the Recruiting Committee of the Mayor's Committee on National Defense, in discussing the part which the soldiers took in the Song and Light Festival. "At the start of the war music was neglected. It was known as an historical fact that winning soldiers always sang, that the Crusaders marched singing to Palestine, and that William the Conqueror's hosts sang the song of Roland before the Battle of Hastings. But the psychological reasons for soldiers singing, the necessity of it for the

sake of morale, was forgotten in 1914. Our allies in France long ago remedied that error.

"In the same fashion Pershing's men are being ordered to 'sing, sing as the French do.' Pershing has seen what a vast difference in morale there is between regiments that come silent from the trenches and those that come singing. One of the hardest things our men had to learn in training in France was to beat their teachers, the Chasseurs Alpins, at singing.

"That is why we are glad to see the New York Community Chorus training our men to sing now."

The work of the New York Community Chorus this winter will take a broader scope than it has in the past and will be divided into three distinct fields of activity, Mr. Barnhart announces.

"The work of the New York Community Chorus this winter will be divided into three distinct classifications," said he. "Our first call will be that of service

in establishing singing for the New York men stationed at Camp Upton. This work will begin about the first of October, after all the men are in camp. Already plans have been submitted for the first great auditorium to be used for singing purposes, and this will seat more than 20,000 soldiers. Our purpose is to hold company and regimental singing every day during the week—at a time which would not conflict with camp routine—and on either Saturday or Sunday a great mass sing will be held in camp, that all the men of the command may be brought together in the unity which comes through singing together.

"Second in importance to this activity will be our task of 'keeping the home fires burning.' It will be the work of this chorus to inspire with courage the people who remain at home, so that we may fit ourselves to welcome our soldiers when they return. We must keep this thought very strongly in our minds—that our boys are coming back, and it for us

to keep alive the spirit of creative beauty that we may extend a fitting welcome to our victorious soldiers.

"Our third activity this winter will be to work with all organizations that are furthering the Americanization of our foreign-born people. Especially will we co-operate with the Mayor's Committee on National Defense in its night school campaign.

"Besides the general singing this winter, we are issuing a call to the more experienced musicians that we may bring together a great chorus of 3000 voices. This chorus will meet weekly in the great hall of the College of the City of New York. The first rehearsal of the season will be held on Tuesday evening, Oct. 9.

"I wish to extend my thanks and gratitude to the committees that have worked so earnestly to promote the fall festival, and also to the singers. Their devotion has been wonderful and they worked night and day to prepare themselves for the program presented."

HELPING HOOVER A WERRENRATH SLOGAN



—Photo by Bain News Service

Not the Four Mortons, or the Four Cohans, but the Four Werrenraths, at Their Country Home at Patchogue, L. I.

REINALD WERRENRATH, the American baritone, and his family make a happy quartet, even while doing their daily task in lending Hoover a helping hand.

George, although not seven years of age, is showing signs, according to his present height, of outdoing his father, who boasts of six feet two inches. He is named after his grandfather, the well-known Danish tenor, who created the rôle of *Lohengrin* in this country. Unlike him, however, he shows no inclination toward things musical, being of a mechanical turn of mind.

In company with his grandmother he attended one of his father's recitals at Æolian Hall last winter, when Richard Epstein, the well-known German pianist, was accompanying Mr. Werrenrath. In the middle of the group of *lieder* Mr. Epstein glanced up at the box where the youthful George was exhibiting unmistakable signs of being bored. Leaning over the piano toward the baritone as he was about to begin his next song, he whispered, "Tell me, what did the poor boy do, that you should punish him this way?" The audience could not hear the question, but they wondered why it took the singer several minutes longer than usual before he began his next song.

Dorothy, who is nearly four years of age, is, according to her father, "a perfectly normal, usual child." When asked for any particular characteristic trait of hers, Mr. Werrenrath knit his brows and answered, "I don't think she has any." Then, after a silence, "Oh, yes—she has a perfect passion for onions! We simply cannot plant them fast enough for her. Whenever she strays away for any unusual length of time, we

are always sure to find her comfortably ensconced in the onion bed, devouring scallions."

Last, but not least, comes Reinald, Jr., who is two years old and appears to be the only one of the three children who

shows any signs of taking up his father's career in later years. He is very fond of music, and if you peep into the room at any time when his father is practicing, you will find Reinald, Jr., off in some corner listening in rapt attention.

MUSIC IN PUBLIC SCHOOLS OF NEW HAMPSHIRE

State Superintendent Morrison Announces Plan to Give Credit for Private Work of Students

CONCORD, N. H., Sept. 17.—H. C. Morrison, State Superintendent of Public School Instruction, came out unqualifiedly for the official recognition of music as a major study in the public schools of New Hampshire, in a statement made here recently. His statement follows:

"This office is heartily in favor of the plan of accrediting competent private instruction in music as a part of the regular high school work and counting as such toward graduation. The office will be glad to answer questions as to procedure by which such arrangements can be incorporated in the regular official and legal program of the school.

"It should be understood that music has come to be a well recognized college unit, as it should be.

"I have long contended that much more should be made of music in our public school system than is now the case, even in those school districts in which most is done."

New York City Teaching Music

New York City has its own music department at Hunter College, Sixty-eighth Street and Lexington Avenue, where comprehensive courses are outlined in a bulletin of the evening sessions, prepared by Henry T. Fleck. The course

in voice culture consists of individual training in the use of the voice in singing. A special series in the appreciation of music will consist of lectures on opera, a purely cultural course, of value in helping the student to understand and appreciate the masterpieces of the stage. The regular term's work in harmony includes the scientific basis and structural elements of music, while a graded course in piano playing covers technique, interpretation and sight reading.

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ADRIANO ARIANI, Conductor

PROGRAM

Week of September 16th

- 1 "La Forza Del Destino" Overture Verdi
- 2 (a) "Solemn Cortege" Glazounov
(b) "The Jewels of the Madonna" Glazounov
- 3 "Symphony in D Major" (last two movements) Franz Joseph Haydn
- 4 "Jubel Overture" Carl Maria Von Weber

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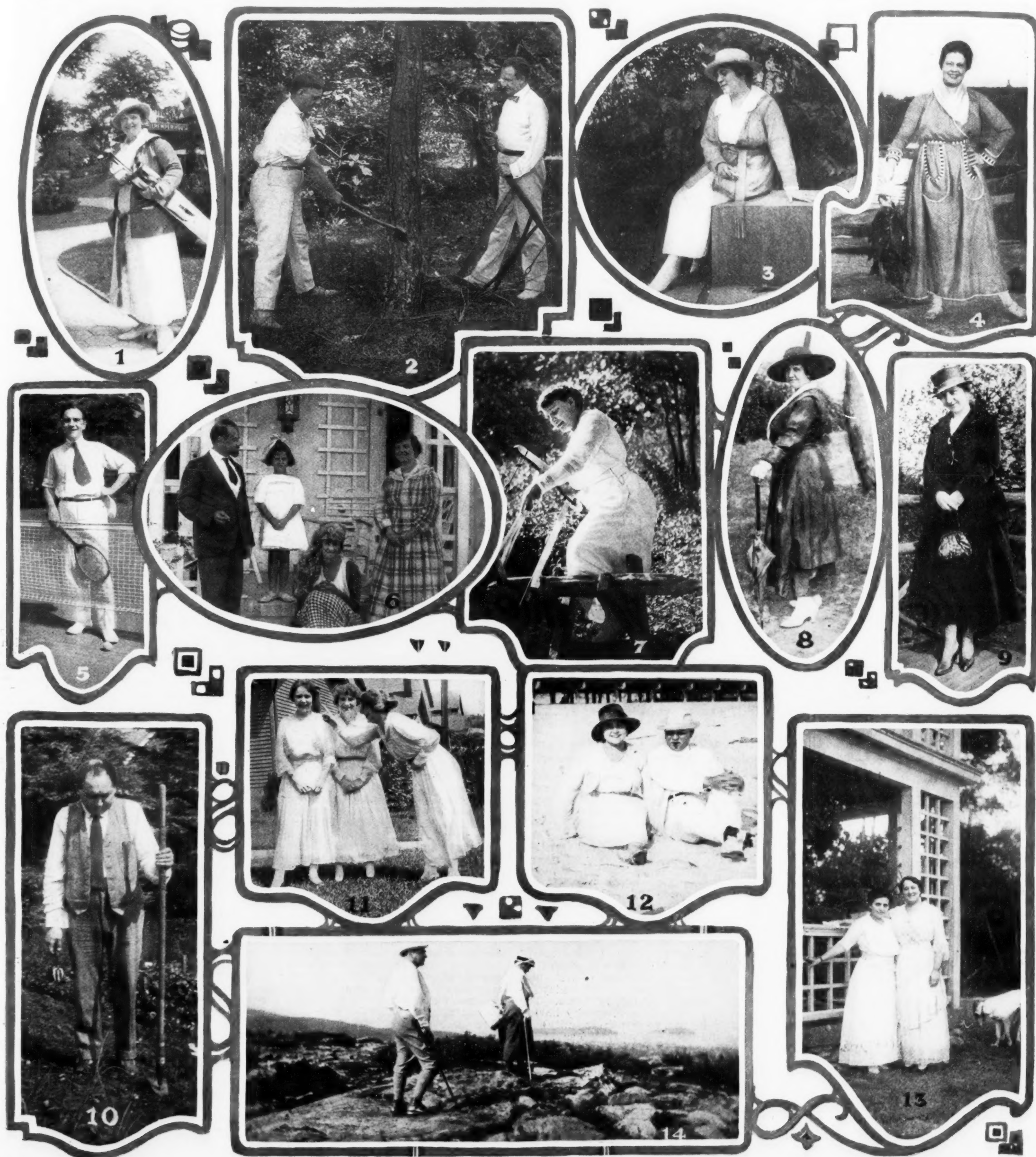
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LAST CALL FOR THE MUSICAL VACATIONISTS!



ELBERON, N. J., was the place selected by Mary Jordan, the contralto, for her vacation. Picture No. 1 shows her ready for the golf course. She spent another part of her summer at Lake Louise, Alberta, Can. No. 2—Arthur Hadley, 'cellist, and Henry Hadley, composer, at West Chop, Mass. No. 3—Eleanor Spencer, pianist, in the White Mountains. No. 4—Kathleen Howard, the contralto, in camp at the Canadian North Woods. No. 5—Frederick Gunster, the tenor, at Montclair, N. J. No. 6—Alfred Kastner, new harpist of the New York Philharmonic Orchestra, with his wife and two daughters in front of his bungalow at Far Rockaway, L. I. No. 7—Marion Carter, soprano, at Saratoga Springs, N. Y. No. 8—Vera Curtis of the Metropolitan Opera Company at Willow Grove, Pa.,

where she sang for an audience of 25,000 on the occasion of a patriotic demonstration which took place there recently. No. 9—Katherine Platt Gunn, the violinist, in the Alleghenies. No. 10—Leopold Godowsky, temporarily deserting the keyboard in favor of the hoe. No. 11—Sue Harvard, the soprano, and her sisters Mary and Elizabeth at New Castle, Pa. No. 12—Christine Langenhan, soprano, and Joseph Pache, conductor of the Baltimore Oratorio Society, at Douglas Manor, L. I. No. 13—Mme. Yolanda Méré, the pianist, and Mme. Melanie Kurt, the Wagnerian soprano, photographed by Hermann Irion, Mme. Méré's husband, at their summer home in New City, N. Y. No. 14—Harold Bauer, the pianist, and Mrs. Bauer, as mountain climbers, near Seal Harbor, Me.

Strand Theater Symphony Performs Second Program in Excellent Fashion

The second of the Strand Theater symphony concerts, under the bâton of Adriano Ariani, benefited by a somewhat

shorter program than the first and was otherwise excellently performed and much enjoyed. Verdi's "Forza del Destino" Overture, the "Solemn Cortège" of Glazounoff, one of the "Jewels of the

Madonna" Intermezzos, the last two movements of Haydn's D Major Symphony and Weber's "Jubel" Overture were the offerings. The Haydn music received a remarkably finished and taste-

ful performance, one which reflected further credit on Mr. Ariani, and the Weber number, with its rousing peroration on "God Save the King," brought the audience to its feet.

"BARBER" SUNG BY GALLO FORCES WITH CHARACTERISTIC LATIN SPIRIT

A Truly Notable Performance of the Rossini Comedy—Artists Underline Deftly Every Humorous Detail—Bennyan's "Figaro" Compared to That of Campanari and De Luca—Praise for Other Principals—Company's First Performance of "Lucia" Commended—Angelo Antola Tellingly Effective—"Hoffmann" Insufficiently Rehearsed—Edvige Vaccari Best Among Principals in Offenbach Opera

IN point of style and characteristic Latin effervescence few performances of the "Barber of Seville" heard in New York in recent years can be said to have approached the one given by the San Carlo people on Wednesday afternoon, Sept. 12. Musically, too, it had much to commend it, though its predominant excellence lay in the unflagging comic spirit and vivacious team-work which animated every moment of the old work and served now and then to gloss over crudities in the finer aspects of execution. It is only on hearing the "Barber" done by Italians inured to the traditions of Rossini's comedy and carrying them out with racial intuition that one fully appreciates its mercurial charm. Wagner himself confessed that the work took complete possession of him when he first heard it properly done by an Italian company in Turin, though he had previously detested it. A small auditorium likewise is necessary to complete its effect and in this regard the Forty-fourth Street Theater adapts itself infinitely better to the piece than the Metropolitan Opera House.

Mr. Gallo's artists know how to make effective every comic detail of the work. They play deftly into each others' hands, never allowing the tempo of action to lag for a moment. Carried along at such a brisk pace, even the non-Italian spectator finds himself diverted by that ingenuous humor which otherwise grows so tiresome in a short space. Besides, the various singers in the San Carlo production know how to deliver the stretches of *secco* recitative so trippingly that it does not pall as hopelessly as in the case of artists unversed in this light and elastic utterance. Nothing indicates their success in this direction more clearly than the fact that, though the opera was done without any of the customary cuts, the length of the performance did not tire.

With the exception of Giuseppe Agostini, the *Almaviva*, who made mince-meat of the "Ecco Ridente" and the rest of whose singing was not joy-inspiring, the leading rôles were excellently handled. Edvige Vaccari's *Rosina*, vivacious, charming and *espègle*, earned deserved plaudits. She sang much of the music delightfully and, on the whole, executed with skill her elaborate *fioriture*. Alice Homer did *Bertha* competently. Natale Cervi was a *Bartolo* of much unction and sang far better than most buffos, while the *Basilio* of Pietro de Biasi comported with some of the best traditions of that rôle's handling.

But the most enjoyable individual performance was the *Figaro* of Philip Bennyan, who appeared as guest with the San Carlos. An actor of resource and instinctive talents, Mr. Bennyan is also a comedian of the foremost rank, who has the gift of projecting the essence of a rôle with no apparent effort, yet with complete success. He furnished a portrayal of the ubiquitous barber remarkable for its easy, good-natured charm and carried it through with an abundance of spontaneous comic detail. His *Figaro* is not unworthy of comparison with the memorable interpretations of such artists as Campanari and De

Luca. And Mr. Bennyan's voice is superb in substance and quality—a voice one would welcome on the Metropolitan stage. *Figaro* affords no great opportunities for sustained or fluent singing, but even in passages of fleet, *quasi-par-*

ing effect. The *mise en scène* was again characterized by a simplicity that here and there verged on the naïve. We especially beg leave to advise the stage management to concern itself a bit more with the business of the chorus.



Artists Who Have Lately Won Signal Successes with the San Carlo Opera Company. In Oval: Philip Bennyan, Baritone, as "Figaro" in Rossini's "Barber." On Right: Marcella Craft, the American Soprano, as "Violetta" in "Traviata"

lando recitative the beauty of his tones enraptured the hearer. No doubt the "Largo al Factotum" was not as glib in its pronouncement as it ought to be. But only a born Italian can deliver this patter at the proper tempo and Mr. Bennyan is an Armenian.

The chorus sang well and Mr. Peroni conducted the score with the sense of its effervescence, though the orchestra's work was not impeccable. (H. F. P.)

"Lucia" Capably Performed

Donizetti's "Lucia di Lammermoor" still exerts its old powers of attraction. The San Carlo Company's first performance of the opera on Thursday almost, if not quite, filled the house. The sextet and the mad aria (really having so little in common with insanity) of course had to be repeated. We say, "had to be repeated," when in verity such repetitions were conceded with astonishing readiness. Be that as it may, the sextet was sung, on the whole, with commendable musical precision and thrill-

Of the soloists, Angelo Antola proved tellingly effective. Not only does he use his resonant baritone with consummate art, but he is also an actor of no mean attainments, even though now and then he succumbs to decidedly barnstorming proclivities. It is not exactly necessary, for instance, when singing of "Il cielo" to point heavenward. We are really not such innocents. Edvige Vaccari in the title rôle was bound to awaken sympathy. She has a winning personality. As in the case of most coloratura divas, her soprano is small but very flexible and, what is more, retains its tone quality throughout all registers and intricate passages. Giuseppe Agostini possesses an admirable robust tenor; furthermore, he is an artist with considerable stage routine. But he is not very well adapted for the rôle of *Edgar* of *Ravenswood*. A more lyrical tenor would be desirable here. We believe that the artist might prove a very acceptable *Don José*.

The parts of *Raymond* and *Norman*

were indifferently casted with Natale Cervi and Antonio Cetti, while Frances Morosini and Luciano Rossini did the best they could with the minor rôles of *Alice* and *Lord Arthur Bucklaw*. The indefatigable Carlo Peroni was the ever reliable *deus ex machina* over all. He deserves commendation for the excellent execution of the ensembles.

Again enthusiasm ran high and people left with the manifest feeling of having enjoyed a treat.

"Hoffmann" a Disappointment

Saturday's matinee performance of the "Tales of Hoffmann" bore the stamp of insufficient rehearsing. Nor is the popular character of this operatic undertaking to be brought forward as a possible excuse, for we have witnessed quite sufficient examples of the excellent work of which the company is capable. Treating the "Tales of Hoffmann" as an independent, a simple task, is always a gross mistake. For possibly in no other opera is the step from the sublime to the ridiculous so imminent. The stage setting and the general *mise en scène* call for a fair degree of elaboration. But musically also, one gained the impression that the co-operators had succeeded in barely learning their parts, scarcely more. The orchestra was thin; it seemed, as it were, feeling its way.

By far the most satisfactory figure, or rather figures, were the *Olympia* and *Antonia*, both sung by Edvige Vaccari, who not only acted the rôle of the doll with automatic reality, but also sang her difficult mechanical coloratura passages with musical precision. Outside of appearing rather too healthy as the doomed *Antonia*, she herein also did full justice to the rôle and, above all, refrained from any of the exaggerations so often encountered. The same cannot be said for others of the cast. Angelo Antola, for instance, sang the mirror aria of the second act with utter disregard for any of the beauties contained in this effective baritone number. This was rather surprising, for the artist has given us sufficient proof that he knows how to handle his voice well. It were desirable for him to elaborate the rôles of *Coppelius* and *Dappertutto* more thoroughly.

The tenor of Giuseppe Agostini was true as steel, but on the whole he failed to impersonate the character of *Hoffmann* with the requisite note of poetical distinction. The *Nicolaus* of Maddalena Carreno was not quite correctly conceived. Her contralto would have been far more telling had she vocalized her words more clearly. And then, it scarcely seemed logical that she should sing her rôle in rather foreign French beside her Italian singing colleagues. Incidentally, the Carreno's stunning personality was not presented to the best advantage by reason of her none too effective make-up. Luisa Darcelee was a very pleasing *Giuletta* and would have been still more fascinating, not to say alluring, with somewhat more abandonment. Vocally the artist was satisfactory.

Natale Cervi did his utmost with the rôles of *Spalanzani* and *Crespel*, but unfortunately that utmost proved a bit more than necessary, vocally as well as dramatically. Pietro de Biasi as the *Miracle* had gone to much pains to make himself terrifying—and succeeded, often to the extent of detracting attention from his singing. The *Nathanael* of Alice Homer, *Luther* of L. Dellemolle, the admirably impersonated and interpreted *Franz* of Luciano Rossini, as well as the *Voice*, sung by Frances Morosini, were appropriately casted. The attendance was good and the audience pleased. (O. P. J.)

NEWARK, OHIO. — Mrs. Joseph Sprague, pianist, a pupil of Richard Epstein, gave a recital here on Sept. 10. Her program included numbers by Beethoven, Chopin, Massenet and Brahms.

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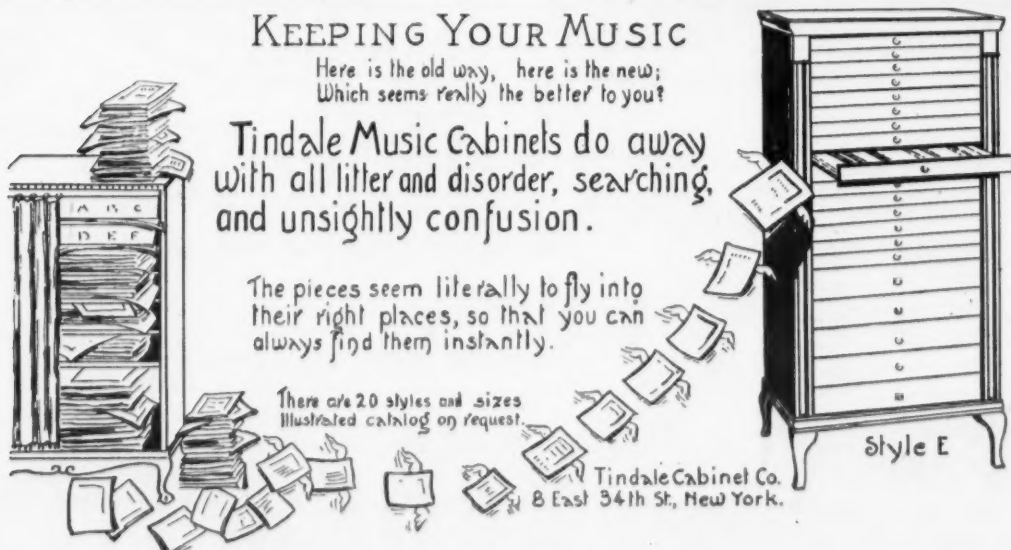
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Dear MUSICAL AMERICA:

In the revelations which our former Ambassador to Germany, James W. Gerard, has been making, he has finally come to a position where he scores "The League of Truth" in Berlin. This league was formed for the purpose of disseminating false information regarding the war, and had as its basis a paper called the *Continental Times*, which for years past has been published in English in Berlin, supposedly in the interest of the American and English colonies there, but which was virtually supported by the German Government, while it was owned by an Austrian Jewess who had married a renegade Englishman, according to Mr. Gerard. The *Times* also, according to Mr. Gerard, appears to have published a number of untrue statements concerning our former Ambassador, large editions of which were distributed among the English prisoners.

In referring to the matter, the former Ambassador alludes to the persecution of Dr. Jacob, correspondent in Berlin of MUSICAL AMERICA, and who remained there, as you know, until about the end of April of this year. Gerard tells how Jacob was called to the Kommandantur about the middle of April and subjected to a cross examination. During this cross examination he was asked if he knew about "The League of Truth," and why he had not joined that organization. As a result of his not joining, and during the remainder of his stay in Berlin, Dr. Jacob was compelled, according to the Ambassador, to report twice a day to the police and was not allowed to leave his house after 8 o'clock in the evening. The question, however, put to him shows the direct interest that the German authorities took in the existence of that malodorous organization.

The matter has particular interest, for the reason that at the time your editor was making his revelations with regard to the condition of our young people who were studying music abroad, the Ambassador was represented as taking a position of antagonism and was misquoted in an interview in the *Tageblatt* at the time, in which he was made to denounce your editor and your paper, the result of which was that he wrote to Dr. Jacob a letter which closed with these words: "I have just kicked the reporter of the *Tageblatt* out of the Embassy, and shall be happy to join you in prosecuting him."

At that time the world had no idea of the real conditions in Berlin. And so, when your editor made his disclosures—which, by the bye, were not directed at Berlin alone but were general—with regard to the situation concerning our young people studying music abroad, the public, even in this country, were disposed to look upon the charges as purely sensational and unwarranted. To-day, however, they know better. Indeed, the Ambassador himself knows better. To-day we know the contempt, indeed, the hatred, of Americans which existed even before the war in Germany, and we also know the attitude of the Berliners toward our girl students. Some day the whole story will be told how the so-called "indignation" meetings which were held in Berlin at the time of your editor's exposures were organized by an unscrupulous American music teacher who feared the loss of American patronage and the irresponsible representative of a notorious American sheet.

When two men have cordially disliked one another for the greater part of a

generation, a certain bond is established between them. For that reason I am glad to tell you that recent evidence shows that the report that Mr. H. E. Krehbiel of the *Tribune* was in very poor health seems to be unfounded.

I say this because in a recent issue of the *New York Tribune* an article appeared by Mr. Krehbiel, in which, in reviewing Volume IV of "The Art of Music," published by the National Music Society, he takes occasion to "roast" our good friend Arthur Farwell. It seems that the effort of Mr. Farwell and his companions in this particular volume to cast the horoscope of American musicians, their stars, planets, houses, etc., in short, of all their astrological paraphernalia, has drawn down upon them Mr. Krehbiel's wrath. And he is particularly anxious to point out that Farwell founded the Wa-Wan press, was Supervisor of the Municipal Concerts of the City of New York for a time, and also that Farwell largely composed the music for the pageants of recent days and was concerned with the "community sings." Evidently Mr. Krehbiel considers that all this damns Farwell utterly.

Now, I am not going to defend Farwell, for the simple reason that he is fully able to do so himself whenever he sees fit. But I am going to congratulate Mr. Krehbiel that the virulence of his attack, as well as its transparent injustice, prove that he is still not only in the land of the living, but up and doing, and is just as lively as ever in damning those who dare stand up for the American composer.

Every now and then when an operatic enterprise in New York, outside that of the Metropolitan, has come to grief, we have been informed by the erudite music critics and others that opera, after all, is more of a social than a musical affair, and unless they charge at least \$6 for an orchestra seat—the speculators want \$10—it has really no attraction for the public except, of course, when the great Caruso sings.

To give the lie to this statement and to prove that there is a large public which, under fair conditions, is glad to patronize opera, let me record the unqualified success of the San Carlo Opera Company, under the capable management of that very enterprising impresario, Fortune Gallo. The company has been playing to packed houses. I know, of course, that there will be some who will tell you that any kind of opera would go at the beginning of a season, especially at the present time, when the vacation period has been cut short through the uncertainty regarding the business situation and the war and other causes, and furthermore that at the opening of the season people are more or less crazy for amusement and entertainment. But, making all due allowance for this, the fact remains that opera, with good principals, good chorus and orchestra, at reasonable prices, appeals to a large number of people, especially when presented in a suitable auditorium and sufficiently advertised in advance.

This is important, for it shows that there is a large music-loving public in New York City which is ready, and indeed eager, to support any worthy musical organization, provided the conditions are reasonable. Many of these enterprises have failed because they were given either in an unsuitable location or were not properly advertised in advance, or were given when the public was satiated with musical entertainment of all kinds, or the prices charged were too high.

So it is worthy of note that a venture which many prophesied was hazardous has proven a success. Mr. Gallo has for several years past gone through the country with his company and under many grave disadvantages has maintained his organization intact, and what is better still, has paid the members of his company as he agreed, thus breaking the record of operatic fiascos.

Writing of opera and operatic artists reminds me that the report is current to the effect that Luca Botta, one of the young tenors of Mr. Gatti-Casazza's organization, who has come so prominently before the public this summer in many ways, and who won so much favor last season, is reported to be so seriously ill that his life is despaired of. This will be sad news for those who, including myself, have come to know this charming young Italian personally. He not only had a lovely voice, but was distinguished by his modesty, his good will, and above all, by his disposition to become American in sentiment, if not in fact and deed.

As a young lyric tenor, Botta had before him a remarkable career, and was destined to become one of the successes of the concert as well as operatic stage.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 92



Carlos Salzedo—French harp virtuoso—has seen active service in the trenches—A popular favorite here.

Indeed, managers were everywhere prepared to give him a date when his operatic engagements permitted. While his dramatic ability was somewhat limited, he had a beautiful voice and often reminded us of Bonci at his best. It is, indeed, sad to think that his career may be cut short just at the time it promised so much for himself and his large circle of friends. It is to be hoped that the fears of his condition have been exaggerated and that he may recover.

The Polacco *imbroglio*, to which considerable publicity has been given, has been finally brought to a crisis by the official publication of letters in which the former distinguished conductor at the Metropolitan asks Signor Gatti, with regret, to accept his resignation, to which, with consummate tact, Signor Gatti has replied also regretting that Mr. Polacco has resigned.

When the distinguished head of the Metropolitan forces was asked, last season, how the matter would be settled, seeing that Polacco, if he was not to appear at the Metropolitan any more, had a year still to his contract, he replied with characteristic *sang froid*, "That matter will be easily arranged. The chairman of the board of directors, Mr. Otto H. Kahn, is *grand seigneur*, so there will be no trouble or difficulty."

Thus the affair draws to a finish, so far as the Metropolitan is concerned, and we are told that Mr. Polacco is now leading opera at the National Theater in Mexico City, where several of the former members of the Metropolitan are also engaged.

Had it not been for the overshadowing power and talent of Arturo Toscanini, Polacco would have obtained more credit than he did. Undoubtedly he grew in stature as a conductor. His beat became firmer, he had more control over his orchestra, but he always seemed to be handicapped by a terrible nervousness which caused him to say and do many things which were, to say the least, "ill-advised." He certainly belongs to the

higher class of foreign conductors. His matrimonial troubles and escapades, toward the last, militated against the favor which he enjoyed, but while these things are to be regretted, they should not make us forget a man's work. I remember a distinguished writer who exclaimed with great truth, "It is not the man; it is the work." So, in saying good-bye to Polacco, let us do so with cordial recognition of the good work he did and draw the veil over the rest.

Apropos to conductors, there is a story that comes to us regarding Toscanini, which shows that militant conductor to be, if he is not *sans reproche*, at least to be *sans peur*, for, according to the cabled report from Rome, Toscanini has been decorated by the Italian Government for great bravery under fire. It seems that he kept his military band playing during the battle of Monte Santo in the present offensive movement on the Italian front. The soldiers stormed the position of the enemy to the strains of his martial music. In the midst of the fight, and at the time when the Austrian barrage fighting was at its height, Toscanini led his band to one of the advance positions, where, sheltered only by a huge rock, he conducted a concert which did not stop until word had been brought to him that the Italian soldiers had stormed and taken the trenches of the Austrians, to the music of his band.

Well, as they say, *se non e vero e ben trovato*—if it is not true, it is very good press matter.

Personally, I think Toscanini capable of such an act, particularly when we remember that he gave up a most advantageous offer to remain in this country and went to Italy to raise money by concerts, to assist the sick and the wounded of his compatriots in the war.

As you know, this country has been greatly stirred for some time past with the endeavor to find a suitable anthem

(Continued on page 8)

MEPHISTO'S MUSINGS

[Continued from page 7]

which will express the aspiration of our people in the great world struggle. Nor are we alone in this, for it seems that the Russian composers and song writers are struggling to produce a national anthem worthy of their revolution. The autocratic "God Save the Czar" can no longer be used, as you can imagine it would no longer be proper, seeing that the Czar is now, as you know, virtually imprisoned in Siberia, to which he in former years condemned thousands of his poor subjects. For the present, failing a suitable anthem, the French "Marseillaise" is being employed in Russia. Another national anthem is that of the Volga bargees, made known, outside of Russia, by the Balalaika Orchestra. This song of the boatmen of the Volga was one of the most popular things that the Balalaika Orchestra when in this country played.

Kuprin, the great novelist, has advised the song writers in Russia to abandon their efforts and wait until the natural national anthem springs out of the hearts of the people, and that, indeed, is the source from which all anthems, to be really national, must spring.

A brief but able editorial in the Philadelphia *Ledger* shows the real value of community singing. Alluding to the thousands who heard the great popular choruses sing the familiar songs of the nation in the City Hall recently in Philadelphia, the editorial says:

"Persons of all ages, colors, nationalities, creeds and stations in life took part with a zest of participation in a pleasure long deferred, and lingered until the last song was sung. But even more striking than this was the kindly attitude of all toward the matter in hand. It was serious and contemplative, without a hint of that frivolity and unnecessary noise which so characterize the American public gathering."

"But," continues the editorial, "the real value of the singing lies far deeper than the mere enjoyment of an evening of song, far deeper than the participants themselves perhaps realize. In many cases these evenings of community singing will prove to be a first step of a form of habit which, in the future, will give many hours of pleasure to those who took part, with the accompanying element of refinement that necessarily follows every elevating pursuit. The many excellent choral societies of Philadelphia will doubtless reap a rich harvest from the seed thus sown."

What is true of Philadelphia has been true of the work of the great community chorus, under the direction of Harry Barnhart, in New York City. While the musical "highbrows" may deride such efforts, sneer at them, impugn their musical value, state that even if they have a social value they really mean nothing, those who go deeper into the great movements which characterize humanity realize that it is just in such a direction that not only is an appreciation of the value of music and what it means to us enhanced, but a seed is sown that will bear wondrous fruit in the not far distant future.

And if, as many believe, music has a great purpose in eliminating differences

of creed, of nationality, and so can aid in doing away with the old race hatreds that have been the bane of human life for centuries, these community "sings" will accomplish a work far beyond the dreams even of those who are to-day interested in promoting them.

* * *

It is a poor revolution that cannot help even the humblest. And thus it is that one of the results of the great revolution in Russia has been to emancipate the ballet girls. Cablegrams from Petrograd report that ballet girls are being permitted to enter the learned professions. A special commission to prepare

reforms has pronounced for the abolition of a system under which the ballet pupil could never be anything but a ballet dancer. Young and beautiful girls, you know, were taken at the early age of eight and nine years, put into the ballet schools. They spent their childhood learning to dance, received scarcely any general education, and then were ordered to go on the ballet stage. If they refused, they were excluded from all except the lowest occupations. What is worse, they were looked upon as the legitimate prey of the *jeunesse dorée*. They danced for the edification of the public and privately were delivered up to the lusts of the flesh, their masters

and taskmasters being the rich and the titled.

Since the revolution, however, it seems girls who have passed through the ballet school will be considered as having received a complete secondary schooling, and will be thus qualified to matriculate in a woman's university and become doctors, lawyers, engineers and technicians.

Thus the emancipation of the ballet girl follows the emancipation of the serf, for till now the ballet girls in Russian schools and in the Russian opera were condemned to a life of pleasure, so called, but in reality to one that was lower in its degradation than that of the serf.

Your MEPHISTO.

Little Miss Griffith, Naturally Gifted, Performs for War Relief



Lenore Yeatman Griffith (Below), Gifted Daughter of Mr. and Mrs. Yeatman Griffith, the Prominent New York Vocal Teachers. Above: Miss Griffith with Her Parents

LITTLE Lenore Yeatman Griffith, the charming daughter of Mr. and Mrs. Yeatman Griffith, the well-known vocal teachers, has been "doing her bit" this summer, having sung and danced frequently for war relief funds. The little girl, who is only eleven years old and who has never been given a vocal lesson, has a natural voice of extraordinary purity and beauty. She is thoroughly musical

and just sings and dances naturally and spontaneously, bringing into this work all the joy and abandon of childhood.

Mr. and Mrs. Griffith were in the Catskills at Twilight Park, Haines Falls, for six weeks this summer and it was there that their daughter made what might be called her debut. She has never taken a dancing lesson, but does very artistic interpretative dancing. When some of the members of the summer colony saw her doing an impromptu dance one morning when her mother was going over some music at the piano, they immediately took possession of her and made her the star at one of the benefit concerts which were being arranged.

The Griffith studio in New York was opened for the season last week.



MAC DOWELL EVENING GIVEN IN MELBOURNE

Pianist and Contralto Present Notable Works to Enthusiastic Audience

MELBOURNE, AUSTRALIA, Aug. 15.—Violet Ewart, one of Australia's most prominent pianists, recently devoted an entire recital program to the works of Edward MacDowell, the American composer. The idea of a program made up wholly of MacDowell's music was in itself a novelty, and the success of the recital (given in Melba Hall) proved that, although MacDowell is little known here, outside of some of his smaller piano pieces, the great American's finest works need only a hearing and acquaintance to be fittingly appreciated and appraised. Miss Ewart was assisted by Ivy Philips, contralto.

The pianist opened the evening with the magnificent and rugged "Keltic" Sonata, Op. 59, following which Miss Philips's pure and appealing voice was heard in the set of four songs which comprise Op. 56. Miss Ewart gave the small gems, "To a White Pine," "Midsummer," "From a Log Cabin," "To a Water Lily," "Winter" and "The Eagle," playing them superbly. Her finest effort, however, was

in the concluding number, the notable D Minor Concerto. This performance marked the first time this work has been heard in Australia. Miss Philips was heard in another group of songs, which included "To the Golden Rod," "Sweetheart, Tell Me," "The Sea" and "Merry Maiden Spring." Henry E. Spry accompanied in admirable fashion.

The program held the interest of its hearers completely, and was received with abounding enthusiasm. Miss Ewart was given an ovation at the conclusion of the recital.

SPALDING ENLISTS IN AVIATION CORPS

Violinist Cancels \$35,000 Worth of Concert Contracts to Serve His Country

Albert Spalding, the American violinist, has canceled his entire concert tour of the United States and Canada for the coming season and joined the Foreign Department of the Aviation Corps at Mineola, L. I., as a military interpreter. The coming season promised to be one of the most successful in Mr. Spalding's career, as he had been engaged as soloist with many of the leading symphony orchestras, clubs and musical societies throughout the country, and this patriotic move on his part made it necessary for him to cancel approximately \$35,000 worth of contracts which had already been booked to work for Uncle Sam. Mr. Spalding is an accomplished linguist, speaking five languages, and has made extensive concert tours of France, Germany, Austria, Russia and Italy. The contingent to which Mr. Spalding is attached will probably soon sail for the other side to complete training somewhere back of the trenches.

He made his first concert appearance in uniform at the Hippodrome on Sunday night at a benefit concert in aid of the Army Athletic Fund before an audience of 4000 and received an ovation. When Spalding went to Washington last June and volunteered his services to the United States Government, it was intimated to him at that time that his services would not be required in the immediate future and he would in all probability remain here and play his concert tour for the present season.

On Monday of this week, however, he received orders to report to the Commanding officer of the Foreign Service Detachment of the Aviation Corps at Camp Mills, Mineola, L. I. While Spalding, as he was only twenty-eight years old, had registered and drawn an early number in the draft, his previous enlistment was given precedence, but he would have considered it as great an honor to be able to serve his country as a drafted man, and being of the sturdy type of American manhood, he passed all his mental and physical examinations 100 per cent perfect. His concert Sunday night was announced as his last appearance in America before going into active service.

Victor Harris to Resume Teaching

After a highly enjoyable summer spent at his country home at Easthampton, L. I., Victor Harris will return to resume his teaching at his New York studio on Oct. 1.

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LISZT OF THE CARILLON BEWITCHES ENGLAND

Josef Denyn of Belgium Exhibits His Unique Art in Towers of Picturesque Churches — To Give Recitals on New Instrument of Queenstown Cathedral—Spreading the Message of Folk Music

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Sept. 1, 1917.

RETURNING to the subject of carillon and the hope for the development of them in England and America, it is interesting to note the tower of the little church at the model town of Bourneville, near Birmingham, which was built and is run by Cadbury & Co. The carillon consists of twenty-two bells hung in a tower some seventy feet high and it is hoped that the thirteen bells needed to complete it will soon be added. As it is, successful recitals have been given there by Josef Denyn, who has also been invited to play on the recently completed carillon of Queenstown Cathedral. He is meeting with great success.

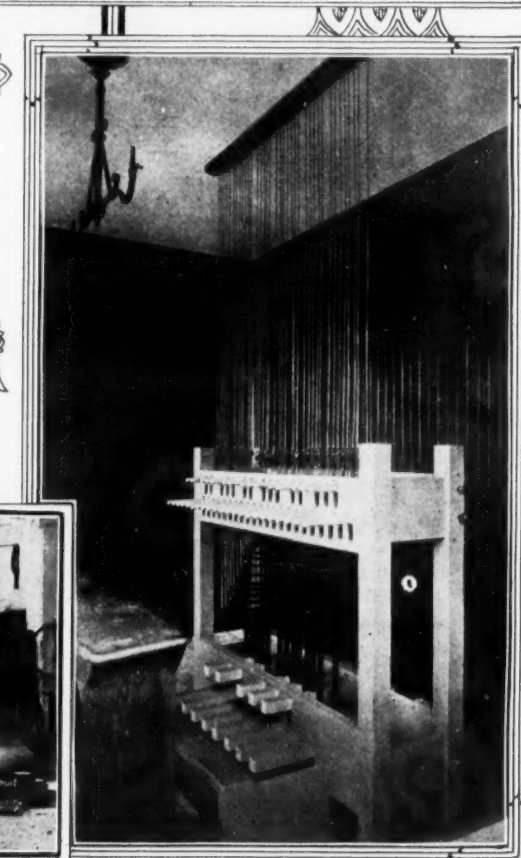
The Loughborough carillon is one of small bells, the largest only weighing some ten cwts. and was only completed in 1912, and placed in a specially erected tower near the works of Messrs. Tatlor, to show the perfection of tune which is now possible by modern machinery and methods of tuning. Recitals have been given there by Josef Denyn and J. van Beers.

Handel said that the national instrument of England was the bell and some centuries ago we were known as the "ringing isle." But bell-ringing, delightful as it is, has none of the artistic merit and possibilities of carillon playing, the special characteristic of which is its chromatic scale and wide compass of four octaves. In automatic carillon ringing the melodies of the chime are played by an outside hammer striking the bell, but in a recital the clapper is worked from a clavier on the same principle as the organ. The keys are struck by the closed hand, the little finger being covered with leather, as great strength has to be used; great dexterity is also essential for the most intense crescendo and the most delicate diminuendo are to be gained.

We also have carillon at the Town Hall, Manchester, at Eaton Hall near Chester, the beautiful seat of the Duke of Westminster (these carillon are not used and have been out of order for some years) and also at Leek in Staffordshire, at St. Nicholas Church, Aberdeen, and at Abberley Hall, but those of the beautiful church at Cattistock are the best. William Wooding Starnmer, organist, is one of our most enthusiastic workers and writers for the advancement of the carillon and two of his articles for the *Musical Times* are now reprinted and published by Novello & Co.

Regarding Josef Denyn

But now of Professor Denyn, who has made it possible for many of us to hear the bells we have to the best advantage. He is the present City Carillonneur of Malines, Mechlin, and now a refugee in England, residing with his family in Tunbridge Wells. He is a Liszt of the Carillon, a great virtuoso, whose enormous skill has placed him far above any other player. He intended to be an engineer, but when he was only nineteen years of age his father, Adolf Denyn, City Carillonneur, became blind and, having been trained in the art, he at once decided to take his place and gave his first recital on Easter, 1881,



Above: The Carillon Tower at the "Model Town" of Bourneville, Birmingham. Lower Left: Taylor's Carillon Tower, Loughborough. In Circle: Prof. Josef Denyn of Malines, Who Is Giving Bell Recitals in England. Center Panel: Carillon of 42 Bells at Queenstown Cathedral, Ireland. Lower Right: Keyboard of Carillon, Taylor's, Loughborough

succeeding his father six years later. He has since given weekly concerts on his own beloved bells until the war drove him from home with his family of eight on fifteen minutes' notice.

He would now be giving concerts in Holland and restoring carillon there, but war restrictions on travel have prevented him and both he and Van Aerschott are

still with us. His programs are well chosen and include the best music of all schools, including Rousseau, Chopin, Mozart, Rossini, Richter, Lacome, Denza, Bizet, Schubert, Mendelssohn, Grieg, Schumann, Benoit Tagliafico and many more, with many delightful compositions of his own and much folk music being thereby able to familiarize people with

the native music of their country—surely one of the most delightful ways of hearing music and one which *volens volens* reaches the most unmusical and unknowingly leads all, especially children, to an art which means so much in the upholding of family life, nay more, becomes the backbone of patriotism and love of country. HELEN THIMM.

MUSICIANS AS ACTORS

Ethel Newcomb Arranges a Performance of an Oscar Wilde Play

Ethel Newcomb, the gifted American pianist, arranged a dramatic performance on Aug. 25 on the occasion of her mother's birthday, when Miss Newcomb and her friends and pupils gave Oscar Wilde's "The Importance of Being Earnest" at her summer home at Whitney Point, N. Y.

Among those taking part were Clarence Bird, the pianist, who acted *Algeron Moncrieff*; Eric Schuler, Miss New-

comb's husband, Lane; Harry Clinton, John Worthing, M. P.; Anna McDermot, Merriman; Mrs. Wilson, *Lady Bracknell*; Mrs. Clive Newcomb, *Gwendoline Fairfax*; Mrs. Harry Clinton, *Cecily Cardew*, and Tekla Adam, *Miss Prism*. Miss Newcomb herself did the part of the *Rev. Canon Chasuble*.

Miss Newcomb and Mr. Bird are to give a concert at Binghamton, N. Y., for the Red Cross in the near future.

Four Famous Stars to Appear in Concert at Seal Harbor

Miss Marcia Van Dresser is adding another concert to her long list of patriotic and charitable appearances in and around Seal Harbor, Me., in September by appearing for the benefit of the local Neighborhood House with Fritz Kreisler, Harold Bauer and Carlos Salzedo.

LONG SEASON FOR DAMROSCH

New York Symphony Announces Extra Concerts—List of Soloists

The Symphony Society of New York, Walter Damrosch, conductor, is about to enter upon one of the most active seasons of its long career, according to the announcement. Three series of concerts are planned for New York, eight on Thursday afternoons at Carnegie Hall, eight Saturday evenings at Carnegie Hall and sixteen Sunday afternoons at Aeolian Hall. Among the soloists who will appear are:

Louise Homer, Fritz Kreisler, Josef Hofmann, Mabel Garrison, Percy Grainger, Jascha Heifetz, Claudia Muzio, Harold Bauer, Ethel Leginska, Mischa Elman, Ossip Gabrilowitsch, Emma Roberts, John Powell, Efreim Zimbalist, Guilomar Novaes, Albert Spalding, Rudolph Ganz and others.

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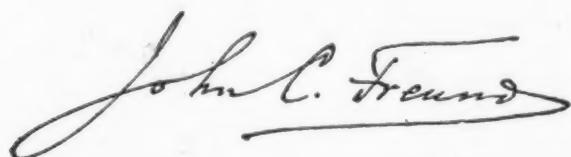
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Margaret Wilson Discusses Community Work

Community Singing Will Be One of Greatest Factors in Making Us a United People, the President's Daughter Believes — "Freeing a Vital Agent for the Americanization of All Our People"

"WE need the community gathering at this time more than at any other period of America's history."

It was Margaret Woodrow Wilson, daughter of the President, speaking. I had found her in a brief interlude between engagements, during a hurried trip to New York. She had been busy all morning in making records of several of the songs which she will give on her programs this season, visiting the photographer, talking with costumers—for this energetic daughter of democracy works quite as many hours a day as the rest of us who labor in office or shop or factory or Red Cross workrooms.

A simple little traveling gown of blue serge and a close blue straw hat were Miss Wilson's "service clothes." She has been traveling extensively this summer, giving concerts and turning the proceeds over to the different war funds. Already her art has been donated to such good purpose that she has equipped six ambulances for the American Red Cross in Russia and has given more than \$10,000 to other phases of war relief work.

Her answer, given above, followed a question regarding her observation of the community chorus movement, as she had seen it during her concert tours.

"There isn't a person I have met who is not eagerly trying to do his or her bit," said Miss Wilson; "and in this spirit the community choruses are working everywhere. Their leaders realize that we are not going to win this war by our army and navy alone. We are going to win it by a people back of the lines, solidly united. And there is no unifying force so potent as that of song. When we bring our people together in great groups for mass singing; when we encourage singing among the men who make up the American fighting forces, we are freeing a vital agent for the eventual Americanization of all our people."

Mobilization the Keynote

"Mobilization is the keynote to-day. The problem before America is how best to mobilize all of our resources and all of our power for the service of the world. We have to show the world that the people of a democracy can act together swiftly and effectively. I am following with great interest the movement in community music, because I am convinced it will be one of the great factors



Margaret Woodrow Wilson, Who Will Appear in Many Eastern and Southern Cities in Her Fall Tour

in making us a united people, a people that can act swiftly and with singleness of purpose."

Miss Wilson will take part in a great communal festival on Sept. 29, when she sings at the Maine Music Festival in Bangor, appearing with Percy Grainger in the Red Cross concert of the festival series. On Sept. 29 she gives a recital at New London, Conn., for the local Red Cross Chapter. A concert with the Boston Symphony Orchestra will be followed by recitals in Cincinnati, St. Louis, Rochester, and a tour of Southern cities, which ends with a recital in Atlanta on Dec. 22. She will then remain at the White House until early March, when a lengthy spring tour has been arranged.

Miss Wilson is accompanied on her tours by her devoted teacher, Ross David, and Mrs. David, the latter being Miss Wilson's accompanist. They also attempt—quite vainly at times, it must be admitted—to prevent Miss Wilson from overtiring herself in her eagerness to aid in the great task to which America has set its hands.

Miss Wilson believes that one of the greatest needs of the day is closer organization. We can effect this if we use the means at hand—"I refer especially to the schoolhouse," she said. "Did you ever realize that the schoolhouse is the only typically American institution that we have given the world? Yet other na-

Busy Season Ahead for Young Singer Who Is Devoting Her Art to War Relief Work — "America Must Learn to Think in Communities," She Says — Quotes Her Distinguished Father on Movement

tions are using it to advantage, where we are not. We should make our school buildings the center of community life, just as we make the home the center of family life. America must learn to think in communities, to get beyond the individualistic point of view. As my father says, we 'must go to school to one another.'

Importance of Song

"When our people learn to sing together they will also learn to act as a community. And the torchbearers of communal work must have infinite patience; they must realize that democracy is now fighting for its life and that one of the mightiest results of this war will be the unification of our own people. Every individual has a part to play in this."

The time for another engagement drew near—Miss Wilson is compelled to measure out her days by minutes during these strenuous periods. "Goodbye," she said smilingly; "I want to talk to you again about all this community movement, some day when I have a little more time."

We walked over toward the window. Down below the lines of the New York men were passing, men who are to form the city's contribution to the new National Army. Miss Wilson looked at them silently for a moment, then turned back with moist eyes.

"What a splendid lot they are," she said softly. "Yes, I am hoping to sing in the army camps this fall, and there are other plans for concerts in the American camps abroad, but none of them fully decided yet. But it will be a wonderful privilege for those who are called to give their art in service to 'our boys.'"

MAY STANLEY.

ATWOOD-BAKER CONCERT

Soprano and Pupils from Wilson Studio Please Large Audience at Wellfleet

WELLFLEET, MASS., Sept. 1.—Martha Atwood-Baker, the gifted Boston soprano and three students from the Arthur Wilson vocal studio in Boston, were heard in a concert here on Thursday evening, Aug. 30, in the Congregational Church. The quartet, consisting of Mrs. Baker, soprano; Emma Ecker, contralto; Norman Arnold, tenor, and Frederic Huddy, basso, sang Liza Lehmann's beautiful song cycle, "In a Persian Garden," and each soloist was heard in a group of songs.

Mrs. Baker's solo group consisted of a set of songs by the Boston composer, Frances Wyman. These charming songs were sung with the rare artistry and vocal beauty which always characterizes Mrs. Baker's work. The other soloists also gave pleasure, both in solo and concerted singing. Marguerite Walsh, the solo pianist, gave additional pleasure in a Chopin group.

Soldiers at Mount Vernon, Ohio, Welcome Estelle Harris in Recital

Estelle Harris, New York soprano, returned to the city recently from Akron, Ohio, where she spent the summer with friends. She recently sang for the soldiers at Mount Vernon, Ohio, assisted by a local symphony orchestra. Her offerings were enthusiastically received by "the boys" who are training there for

service at the front. They were especially pleased with her singing of "The Star-Spangled Banner" and she repeated it to their great delight. Miss Harris devoted a great part of her summer preparing her programs for the coming season. She is soloist at the Church of the Divine Paternity in New York City, and will be heard in concert in many nearby cities during the season.

MUSIC AT SAN JOSE

Concert for Soldiers at Camp Fremont — Pianists Open Studios

SAN JOSE, CAL., Sept. 5.—Helen Carlton Crane, soprano, and Marjory Marckres Fisher, violinist, both of this city, gave a recital in the Y. M. C. A. tent at Camp Fremont last Thursday evening. The ovation accorded them gave conclusive proof that the "Sam-mies" appreciate good music. The accompanists were Janie Frances Johnston and Mrs. Howard Manley Huggins.

Two noted pianists have recently announced the opening of San José studios. They are Edward F. Schneider and Vladimir Shavitch. Mr. Schneider is dean of the music department at Mills College, and is noted as a composer as well as an instructor, having composed the music for several of the Bohemian Club's productions, besides having a large number of songs and instrumental numbers to his credit.

Howard H. Hanson has returned from a visit to Nebraska and is now at Carmel-by-the-Sea, where he will remain until the opening of the Pacific Conservatory of Music. Friday night Mr. Hanson and Warren Allen, dean of the conservatory, gave a two-piano recital at Mr. Allen's Carmel studio.

Miriam Burton, pianist, and Clarissa Ryan, violinist, of the Pacific Conservatory's faculty, have left for a year's study at the Damrosch Institute, New York. Hazel Nichols of Oakland and Jessie S. Moore of Belvedere will have charge of Miss Burton's classes; Miss Ryan's successor has not been selected.

The Municipal Band has been giving weekly concerts at Alum Rock Park.

M. M. F.

Birmingham Community Chorus Plans for Winter Concerts

BIRMINGHAM, ALA., Sept. 7.—The program given by the Birmingham Community Chorus in Capitol Park on Sunday, Sept. 2, attracted the usual large audience. Mrs. O. L. Stephenson was the soloist, and in addition to special choral numbers and community singing of patriotic and popular songs, the Birmingham Philharmonic Orchestra contributed special offerings. Robert Lawrence, conductor of the community chorus, had been planning to secure the Orpheum Theater for the proposed season of winter concerts, but this was found impossible, as the theater has just been leased for a twelve-months' period. It is expected that other arrangements will be made, so that the concerts may be continued through the winter.

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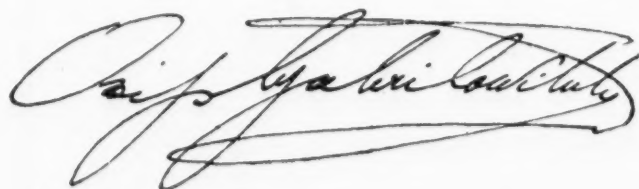
Madame Delia Valeri,
New York City,

Dear Madame Valeri,

I want to express my admiration to you for accomplishing such an extraordinary change in my wife's voice-production. You have liberated her from the technical difficulties which have always restrained her within a limited area of artistic expression. High notes and low notes ring out now without a trace of effort and the quality is always mellow and velvety. It is almost unbelievable that such a radical change could have been accomplished after the brief period of three months' study she had with you, and this certainly is convincing proof of the excellence of your method. She is now at last able to give full expression to her natural musical and interpretative gifts which have heretofore been clouded by a faulty voice-production. We are both most deeply thankful to you.

In sincere appreciation,

Yours very truly,



CULTIVATING A MUCH NEGLECTED MUSICAL FIELD

New York Chamber Music Ensemble Has Given Fresh Impetus to Composers Who Have Been Wont to Neglect Wind Ensembles — Director Carolyn Beebe a Successful Seeker of Interesting Novelties — Organization Popular Among College Admirers of Music

SOMEHOW or other chamber music loses a good deal of its terror when dispensed through the medium of wind instruments. The string quartet is, according to generations of solemn teachings, the highest manifestation of musical purity. A timorous public, however, holds it more or less in dread, and most quartet or trio organizations need several years to build up that following to which they subsequently point with such pride, as a demonstration of their very particular excellence. Much can, of course, be said on both sides. The dearly beloved public is sometimes a very stupid, pig-headed and unreasonable creature. Sometimes, too, a string quartet plays dryly, and if there is a more terrible affliction than a two hours' traffic with one of this kind we have not heard of it. However, with a wind ensemble the whole aspect of things is different. People have not learned to fear it and arbiters of the musical proprieties have not dilated on its artistic chastity. It is capable of a warmth, a sensuousness, a variety that meets the listener half way, so to speak. And it is not arbitrary in its formation. Given an ensemble of a dozen to twenty woodwinds and brasses, mixed at will with a piano and a complement of strings, and by using them all, or by eliminating some, you can form combinations of



The New York Chamber Music Society, Which Has Done Much to Inculcate a Love for Intimate Music in a Unique Genre. In Circle. Carolyn Beebe, Pianist, Director and Moving Spirit of the Ensemble

many diverse and alluring qualities. A string quartet, quintet or trio is never anything but its estimable self. An assemblage of wind instruments can be a dozen different things. And to make it any one of them entails no especial inconvenience.

A Unique Organization

The popularity of such bodies can be easily shown. Consider the Longy Club of Boston, the inimitable Barrère Ensem-

ble in New York, the delightful Trio de Lutèce (which, though it can scarcely be termed a wind ensemble, is not a string body, either). Consider, too, the splendid New York Chamber Music Society, which is entering upon its third year, under the direction of its moving spirit, the admired pianist, Carolyn Beebe. Of the four organizations just mentioned this is the largest in number of participants and consequently the most telescopic and kaleidoscopic. For such a patronage as it enjoys now, after only two seasons of existence, a string quartet would in former days have labored more than twice as long. And the indications point to an even larger following in the near future. The success and growing vogue of the society is the more eloquent of its sound artistic merits, as Miss Beebe has carried on her work without other extraneous backing than the hearty encouragement of a number of devoted friends.

A body of this sort is an unquestionable necessity in New York. There exist numerous compositions of superlative beauty which but for such a medium would perforce remain unheard.

Of such works, both old and new, the society has brought out many in the past two years. Indeed, it has given a fresh impetus to composers who of late years have not been writing very extensively for combinations of wind instruments owing to the growing scarcity of interpreters.

Not only in New York but in many of the eastern and middle western music centers do Miss Beebe and her associates already hold firmly established positions. And they have nowhere been more popular than in the colleges and universities where they played. At Purdue University their lovely art quickly earned them a re-engagement. At Columbia last season they substituted for some other organization. This year they will play there three times.

Interesting Works Unearthed

Miss Beebe has the happy gift for discovering interesting compositions. Of course the great masters supply this in abundance, but she does not find herself embarrassed even in these disturbed times in unearthing valuable matters by contemporaries. Of such there are to be several at the Æolian Hall concerts this year (the first of which, by the way, occurs Nov. 13). Among them is a work by the Englishman, Joseph Holbrooke, another by A. Walter Kramer, and a third by an entirely unknown composer, with whose writings Miss Beebe became acquainted through the instrumentality of Daniel Gregory Mason. But in spite of her labors in behalf of the modernists, Miss Beebe's deepest affections are for the classics—as, indeed, must be those of



Photos © Underwood & Underwood

any true musician. In Mozart, in Schubert, in Brahms, in Schumann she finds supreme joy. The Octet of Schubert is one of the society's show pieces, if one can so express it. On account of its length she has found it advisable to omit two of the movements—though not without a pang and the self-made promise that she will some day play the work as a whole. The horn trio of Brahms is among the New York possibilities this year. On the road Miss Beebe's programs are not restricted in scope owing to any supposed handicap of provincial ignorance. In Pittsburgh last season the society gave the Schubert Octet, the Brahms Horn Trio, the Schumann Quintet—in short, a menu to make the musical epicure's mouth water. The result was immediate re-engagement. Is it any wonder?

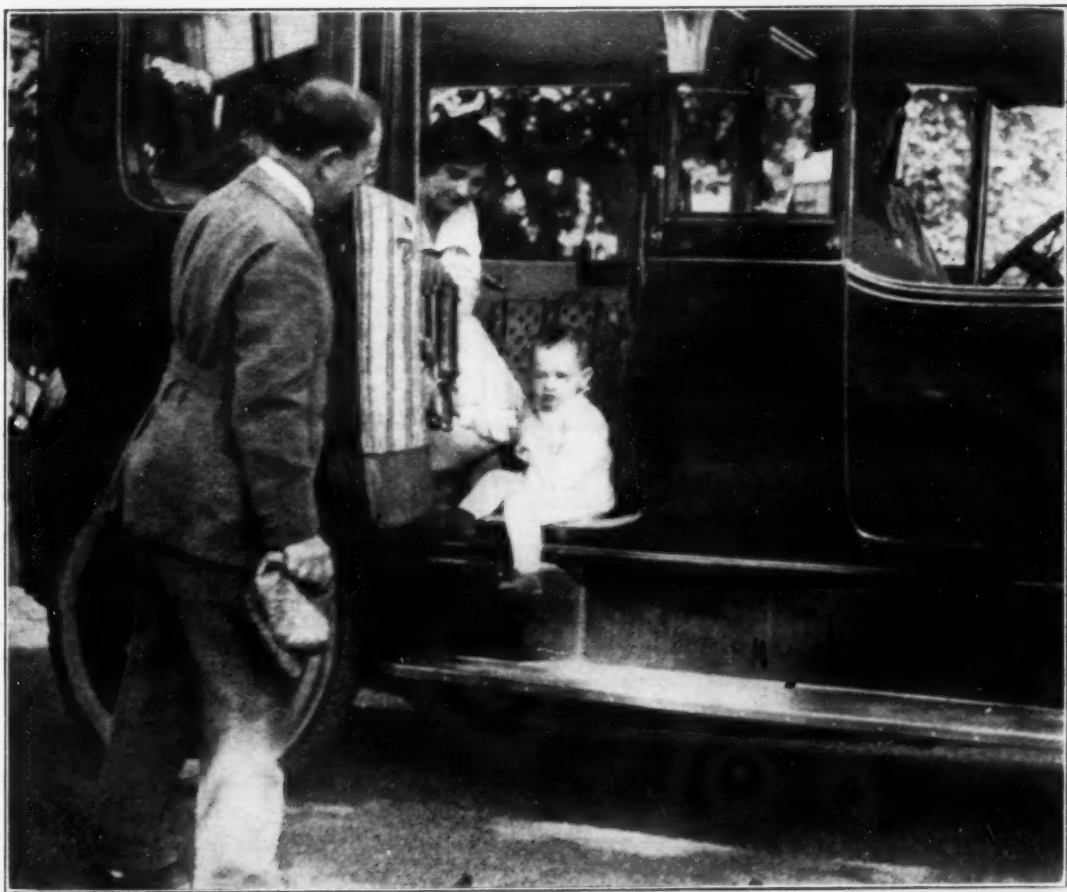
Owing to the war, André Tournet, the excellent first violin of the society, may not be able to rejoin it this year. Miss Beebe has, however, secured an artist of the highest merits in his place.

H. F. P.

Lazar Samoiloff Reopens Studio for Winter Season

Lazar S. Samoiloff, the Russian baritone and vocal instructor, has reopened his studios at Carnegie Hall, after his summer at Edgemere. Mr. Samoiloff is planning a number of recitals for his advanced pupils this season. He also continues as music critic of the *Russky Goloss*, the Russian daily newspaper.

Mme. Swartz in Rôle of Mother While Preparing for Opera Season



Mme. Jeska Swartz, the Contralto, and Her Husband, Julius Morse, with Their Son, David, at Swampscott, Mass.

BOSTON, MASS., Sept. 8.—Mme. Jeska Swartz, the distinguished young contralto of this city, who is about to enter upon her first season with the Chicago Opera Company, has been spending a busy summer in the preparation of the various rôles she will sing with that organization. At her summer home in Swampscott, Mass., Mme. Swartz (who in private life is Mrs.

Julius Morse) has found time to devote herself ardently both to study and to her twenty-one-months-old son, David.

Mme. Swartz starts for Chicago about the first of October and will go on a three-weeks preliminary tour with the opera company to New Orleans, Fort Worth and other Southern cities. She returns to Chicago on Nov. 4 for the remainder of the operatic season.

W. H. L.

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NEW MUSIC VOCAL AND INSTRUMENTAL

NEGRO SPIRITUALS. "Sinner Please Don't Let Dis Harves' Pass," "Weepin' Mary," "By an' By," "I Want to Be Ready," "I Don't Feel No Ways Tired," "Go Down, Moses." Arranged by H. T. Burleigh. (New York: G. Ricordi & Co.)

The folk-songs of the American negro comprise one of the richest treasures that any race has handed down and it is proper that they should be widely known. For a number of years Kitty Cheatham has done them in her recitals and as a native Southerner has interpreted them with love and fidelity. On many occasions Mr. Burleigh has assisted her. With the publication last year of Mr. Burleigh's setting of the noble melody, "Deep River," an added interest in the negro folk-song developed. And now Mr. Burleigh issues through his publishers six others, several of which Oscar Seagle sang last spring in manuscript.

Again we are confronted with a piece of work which adds to our already high opinion of H. T. Burleigh, composer. These spirituals he has arranged for a solo voice with piano accompaniment and has surpassed himself in the process. It is natural enough that he should know the idiom of his people, that he should feel these melodies deeply; but more than that, he has succeeded in creating an entirely individual atmosphere in his ac-

companiments, an atmosphere which never obscures his traditional melody, but serves to accentuate and vitalize the very traits in it which are racial. The fineness of touch, the trueness of mood which are created in these artistic settings place Mr. Burleigh as a folk-song arranger in the class of such men as Vuillermoz, Howard Brockway, Cyril Scott and Granville Bantock.

There is the bright "revivalistic" "Sinner, Please Don't Let Dis Harves' Pass," into which Mr. Burleigh has injected a touch of rag-time in the accompaniment that is fascinating; "Weepin' Mary," a sustained melody, *Andante*, that is as pure as Beethoven and harmonized with the subtlety of a Moussorgsky; then "By an' By," with its moving rhythm and its touching text. There will be much interest in the merry "I Want to be Ready"—a traditional melody with much syncopation in it—and also in the characteristic "I Don't Feel No Ways Tired." But we think the finest of them—"Weepin' Mary" alone challenges it, in our opinion—is "Go Down, Moses," a truly magnificent song as Mr. Burleigh has set it. In it he has worked with extraordinary skill—the accompaniment with its drum-beat in the second verse is a masterpiece!—and has produced a song that will add to his reputation just as distinctly as any of his own original productions. The whole design of this song is splendidly planned and is worthy of superlative praise, which we give gladly.

Recital-singers in making their folk-song groups will have these Burleigh "Negro Spirituals" to draw on this year. We hope they will realize how fine they are and give them the place on their programs that they merit.

TEN STUDIES FROM CLEMENTI'S "GRADUS AD PARNASSUM." Selected, Revised and Edited by Arthur Foote. "Two Miniature Trios." By Cornelius Gurliitt, Op. 200. (Boston: Arthur P. Schmidt Co.)

The invaluable "Gradus" studies of old Muzio Clementi have been admirably chosen by Mr. Foote and collected into an album in "Schmidt's Educational Series." Mr. Foote as an editor of educational music works with great success and is always happy in his revising and editing.

The two Gurliitt little trios for piano, violin and 'cello are pleasing, melodious things, written with that sterling musicianship that characterizes all his music. The parts for all three instruments are very simple. As preparatory pieces for students who will later essay the trios of the classic masters they are more than excellent.

SCALE TECHNIC. By Pavel L. Bytovetzski. (New York: Carl Fischer.)

This book, which is subtitled, "How Acquired, Developed and Mastered," contains progressive scale studies for the

violin from the first to the intermediate stages. Mr. Bytovetzski has planned it very systematically and it will be used with good results by teachers who employ scale books in their work.

These are good exercises for shifting, splendid arpeggio studies and chromatic scale studies, contrived with a worthy pedagogic knowledge.

THE DITSON TRIO ALBUM. Edited by Karl Rissland. (Boston: Oliver Ditson Co.)

Mr. Rissland's original compositions for the violin and for the 'cello, as well as his many violin transcriptions, have impressed us favorably in recent years. We must record that in preparing this album of trios for violin, 'cello and piano he again shows himself a musician of fine taste and the possessor of an unusual gift for arranging.

He has selected ten compositions varied in character, ranging from Bohm's "Still wie die Nacht" to Debussy's Romance, and has arranged them thoroughly. By this is meant that he has not been willing to take the piano accompaniment of a song—as is the case of the Debussy Romance—and add to it violin and 'cello parts, made from the vocal part. On the contrary, he rebuilds the piano part, making it a piano part that is appropriate for an instrumental trio. All the pieces are his own arrangements and are fashioned with real ability.

The Cadman song, "At Dawning," is finely transcribed, as are the other pieces in the volume—the William Arms Fisher "Deep River," Pierné's "March of the Tin Soldiers," Saint-Saëns' "The Swan," Strauss's "Reverie, Op. 9, No. 4," the Faust-like Waltz from Tschai-kowsky's "Eugen," "Celeste Aida" from Verdi's "Aida" and the Wilhelmj version of Wagner's "Albumbblatt."

"THE ANGELS ARE STOOPING." By Rudolph Ganz. (New York: G. Schirmer.)

A Yeats poem beautifully set and conceived by Mr. Ganz! It is in a somewhat folk-like style—a bit *à la* Brahms, we think—with that simplicity that is present in many a real inspiration. The accompaniment is distinguished by Ganzian touches, touches which we have come to know in the music of the highly gifted Swiss pianist and composer. There is a dedication: "To my friend, Alice Nielsen." The song is for a high voice.

"FROM THE HILLS OF DREAM." By Cecil Forsyth. "COME HITHER, LYTTEL CHILDE." By Albert Spalding. (Boston: Oliver Ditson Co.)

Mr. Forsyth's Fiona McLeod setting is one of the finest things we have seen from his pen. It is imaginative and the mood is retained poetically and quite sincerely. It is issued in two keys, for medium and low voice.

Charming is the Spalding song to a Eugene Field poem. Harmonically it is engaging, and bears firm proof to the excellent musicianship of the noted American violinist. It is dedicated to Julia Culp and is published in two keys, high and low.

"THREE MYSTIC SHIPS." By Gena Branscombe. (Boston: Arthur P. Schmidt Co.)

Miss Branscombe's finest song we consider "Three Mystic Ships," a song that is perhaps as significant a production as

anything she will ever write. It has in it a repressed intensity that few composers achieve, a definite formal beauty that is rare in contemporaneous music, and the workmanship is that of a woman who in her composing interests herself not in the petty things of euphony, but in the serious business of fine writing. The melody has a mediæval tinge, all blended with a pensive strain, which in the final stanza rises to a tenseness that is overpowering. Miss Branscombe's talent is growing and we can only hope that she will give us more songs like her "Three Mystic Ships." It is issued both in high and low editions. The poem is by Katherine Tynan. A. W. K.

Richard Keys Biggs, Prominent Organist, Sails to Join Unit in France

Richard Keys Biggs, the prominent American organist, lately sailed for France to serve in the Naval Base Hospital Unit No. 1. This unit is the first Base Hospital of the Navy to render service for the United States. Mr. Biggs's gifts are widely known. He was one of six organists at the California Exposition and was engaged in nearly every State on his return. Mr. Biggs gives up his many engagements, as well as his position as musical director and choirmaster of St. Luke's Church, Brooklyn, to "do his bit."

C. R. Barnes of Kansas City, a pupil of Mr. Biggs, also sailed for immediate service in France in the Naval Base Hospital Unit No. 1.

Sittig Trio to Be Heard in Many Concerts This Year

The Sittig Trio gave a concert at Utica, N. Y., on Sept. 20 and is scheduled to play on Sept. 27 at Syracuse. The trio, Fred V. Sittig, pianist, and his two children, Gretchen, violinist, and Hans, 'cellist, have been working on their repertoire all summer and will be heard in many concerts during the coming season.

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ORGANIZING MUSIC CIRCUIT TO SERVE WAR CAMPS

Systemization Scheme Already Inaugurated in Encampments Near Washington, D. C.—Elizabeth Howry Heads Movement to Make Project Nation-Wide—Federal and Y. M. C. A. Officials Lend Aid—Capital's Churches Unite to Give Outdoor Concert Series—Assert Men Prefer Light, but Never Trashy, Programs

WASHINGTON, D. C., Sept. 17.—With the idea of giving the nation's soldiers a bond of human interest between home and battlefield, Elizabeth Howry, concert soprano, has inaugurated a campaign for supplying musical entertainments to the various camps throughout the country. This work has now become a national campaign fostered by the War Department. Miss Howry's plan is working out splendidly in Washington. After months of appealing to the musicians, music clubs, entertainers, dancers, etc., an organized circuit of entertainments has been developed which gives to each of the camps around the nation's capital a weekly program, composed chiefly of music.

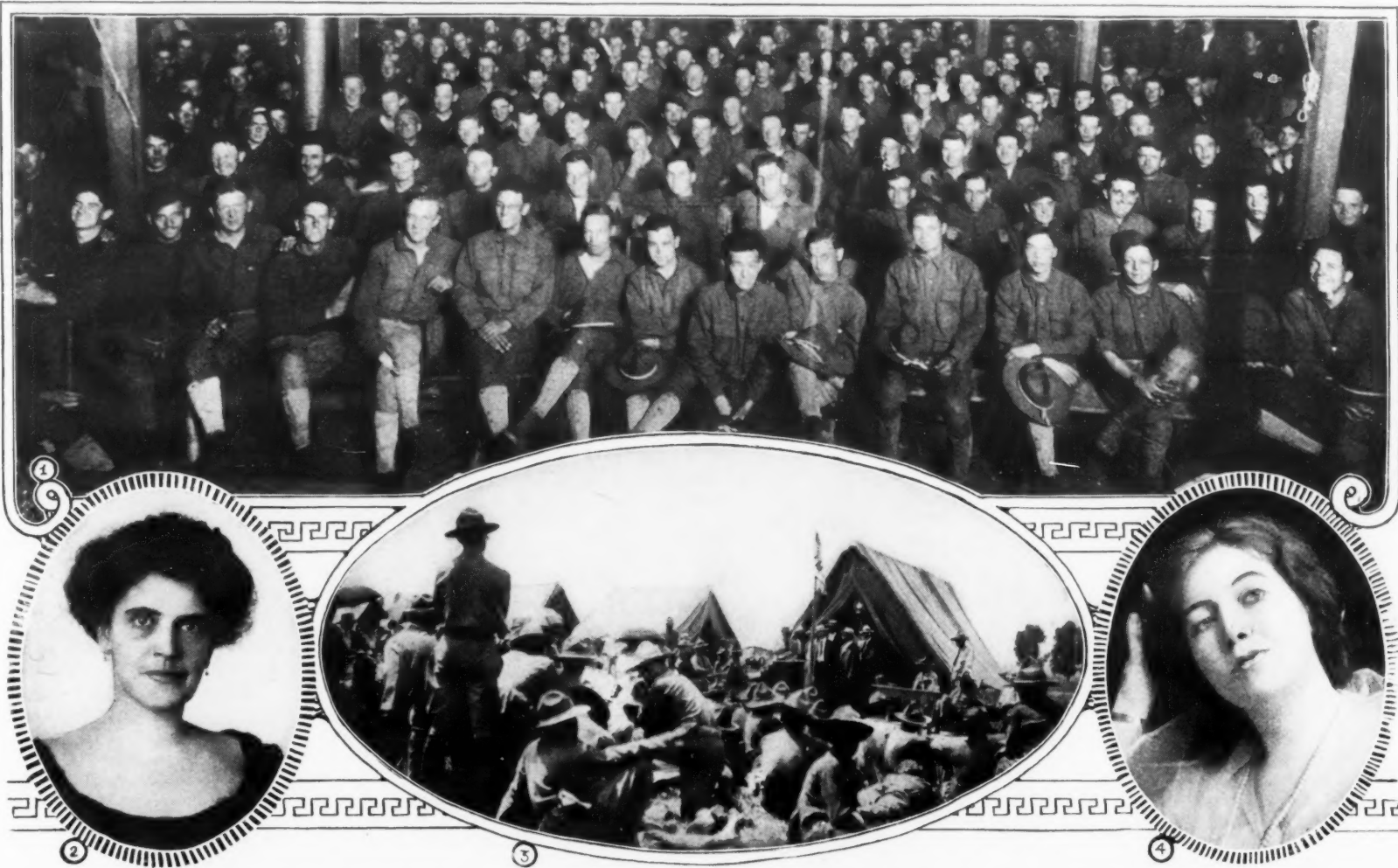
There was a time when Miss Howry was at once organizer, committee and program-giver, but Washington has responded so generously to the call that programs are being booked in advance for the camps. There is demand for much more musical talent, especially now when these entertainments will have to be given indoors in quarters considerably smaller than those possible during the summer months in the open air. Ralph Graves, who is chairman of the publicity committee, stated that the indoor concerts and shows would call for three times as many volunteers because in many instances three programs would be given weekly instead of one, in order that all the soldiers or sailors might have an opportunity to attend.

The list of those who have entertained our men in the camps numbers about 300, and a good part of these are professional musicians. An appeal through the government departments has brought forth some excellent non-professional musicians.

Among those who are giving freely of their services are the Nevin Ladies' Quartet, the Schubert Trio, the McGee Trio, Nordica Banjo Club, Mrs. Edyth Brosius, Rabbi Glushak, Mrs. Franceska Lawson, Earl Carbaugh, Claude Roberson, Mrs. Julian Brylawski, Mrs. Frank Byram, Mrs. Gertrude Lyons, Mrs. Cift, R. W. Gates, Mildred Anderson, C. W. O'Connor, Victoria Siddons, the Home Chorus, the National Quartet, Roy Gilder, Hon. James Hamilton Lewis, Mrs. David Kinchele and many others. The Drama League, the Readers' Club, music, dancing and dramatic studios and institutions have placed themselves at the disposal of the committees.

Aid from Authorities

At first Miss Howry's home was the headquarters for those offering their services. It was in use for business matters and auditions from eight a. m. to midnight. Lately C. W. O'Connor turned over the O'Connor studio for specific hours for use of the committee in charge of "try-outs" of the entertainers. Mr. O'Connor himself has given freely of his services at various camps and has won favor with his own song, "Who Knows the Reason?" The District Government authorities have given the executive end of the enterprise offices in the Municipal Building, where Miss Howry, Robert Bell, Ruth Patterson and assistants discharge their duties in a more systematic manner than was formerly possible. Others who are giving assistance are Dr. Stimson, Mrs. W. M. Black, wife of General Black of the Engineers, and Bliss Finley. The Young Men's Christian Association, with its cantonments at every camp, has allied itself with this circuit scheme of entertainments and has assisted much in broadening the scope of the work. Chaplain Arthur L. Smith of the local Y. M.



No. 1—A Typical Concert Audience at One of the Camps Situated About Washington. No. 2—Mary Helen Howe, Soprano, Who Has Done Much to Bring Music to the Soldiers Here and in France. No. 3—An Outdoor Service at One of the Washington Camps. No. 4—Elizabeth Howry, Soprano, Who Has Organized a Camp Music Circuit, in Which the War Department Is Now Co-operating

C. A. commented appreciatively upon the benefit the camp men are deriving from the musical programs.

Music in Recreation Centers

Music has been found an important asset at the Recreation Centers, where frequent informal programs are offered for the entertainment of the visiting soldiers and sailors. The music here is of a light order, but a request program has been given, made up of compositions by Chopin, Schubert and Wieniawski, besides a number of operatic excerpts.

A series of open-air sacred concerts was inaugurated under the shadow of the Washington Monument on a recent Sunday afternoon, under the auspices of the District War Service. Mrs. Josephus Daniels, wife of the Secretary of the Navy, is chiefly responsible for these concerts, which are being arranged by Rev. Charles Wood, Rev. D. E. Wilfrey and Rev. John Carruthers. The various church choirs have combined to form a large chorus with assisting soloists, including R. Woodland Gates and Etta Schmidt. The United States Marine Band, under the leadership of Lieut. W. H. Santelmann, will contribute numbers. Col. W. W. Harts, Federal Director of Gardens and Grounds, has heartily indorsed this movement and has permitted the use of the White House Ellipse and the erection of a band stand for the purpose.

MUSICAL AMERICA's local correspondent is also giving aid in this movement of music for Uncle Sam's fighting forces, and at the personal request of Dr. Edgar R. Sather, first lieutenant of the Medical Corps, U. S. R., recently arranged an evening of music in which the following artists took part: Edward Donovan and Jerome Williams, pianists; Mary Helen Howe, soprano, of New York; Bertha Betz, contralto, and Grace Bromley and Willard Howe, readers.

Soldiers' Favorite Music

The kind of music the soldiers and sailors prefer has been a matter of investigation by the committees and the musicians. The aim has been to provide fairly light, but never trashy programs. A high standard has been maintained at all times. It has been found that programs which combine both light and serious musical specimens exert the widest appeal. Martial numbers are invariably inspiring and so are popular songs of home and France. The new song, "Sons of America," by William T. Piersom, has been especially popular.

Discussing the movement, Miss Howry said: "To look into the faces of the thousands of men at the American University, St. Asaph's, Quantico, the two large camps at Fort Myer, the camps at Florida Avenue, Belvoir, Annapolis and

others, and to see the intense interest and joy reflected there is an inspiration to a singer such as no ordinary concert triumph could equal. To hear their hearty applause and their words of gratitude, and to read their letters of appreciation is a splendid compensation. "Madama Butterfly," "The Last Rose of Summer," "Songs My Mother Taught Me" and "La Vivandière" have assumed a new significance for me since singing them to our soldiers. Give them the best we have in music, appeal to their highest ideals and you will find responsive hearts. The officers state that the spirit of the men in the camps has changed for the better since music has brought a bond between home and the battlefield."

The War Commission on Training Camp Activities has consolidated with

this movement conducted by Miss Howry and the Y. M. C. A., which is to say that the National Government has recognized the importance of music in military life.

It is officially stated that the several camps in and around Washington will soon comprise 100,000 men. This will make an increased demand for music from the Capital, but with the generous response with which the first call has been met, it is believed that the city will as readily respond to a second call. It seems that the war has caused the Federal Government to recognize music as a national educational and cultural factor. There is a movement on foot to send Miss Howry out as a representative of the War Commission to inaugurate or develop entertainment activities at the training camps. WILLARD HOWE.

HUTCHESON AND CONNELL CONCLUDE SUMMER SEASON



Horatio Connell (Left) and Ernest Hutcheson at Chautauqua

CHAUTAUQUA, N. Y., Sept. 5.—The leading members of the Chautauqua Summer School's music faculty are

Ernest Hutcheson in piano and Horatio Connell in voice. Despite the war, these men found a full day's work cut out for them each day during the summer session just closed. Mr. Hutcheson remained in Chautauqua with his family for a few days before returning to his work in New York. Mr. Connell went to Philadelphia, where he will open his studio Oct. 1. Many of their summer students will continue their work with them this winter. Mr. Connell will sing at the Lockport (N. Y.) Festival on Oct. 5. On Oct. 25 he will sing the bass part in "The City of God" at the Lutheran celebration in Philadelphia. He has an extensive trip through the West for the early part of next year. In the accompanying picture Mr. Connell is shown on the left and Mr. Hutcheson on the right, standing outside the Sherwood Memorial Studio at Chautauqua. P. S. C.

Three Saenger Artists in Ravinia "Faust"

The high light of the season at Ravinia Park, Ill., was reached on Sept. 1, when an all-star performance of "Faust" was given, with Marie Rappold as *Marguerite*, and Henri Scott as *Mephistopheles*, both of the Metropolitan Opera Company, and Orville Harrold as *Faust*. The finale trio in the last act drew the audience to their feet in a storm of applause. An interesting incident is the fact that all three are products of the Oscar Saenger studios.

Iowa Soprano Weds

CHARLES CITY, IOWA, Sept. 13.—Ruth L. Wellemeyer, one of the leading local sopranos and a member of the Lyric Club, was married on Saturday to Clarence Melcher. The soprano has been principal of the high school for the past three years. B. C.

DO NOT "LABEL" OUR ARTISTS PLEADS DANIEL MAYER

Noted Manager of Maximilian Pilzer Points Out a Pernicious Habit of Some American Critics—Young Violinist Likes Title of "Ex-Concert Master," but Prefers to Win Way Solely on Own Gifts

IF an innocent line of type reading "Max Pilzer, the violin virtuoso, former concertmaster of the New York Philharmonic" had not appeared in these pages recently, the music critics of this country would have escaped a well-deserved chiding. Why must we always insist on labeling artists, why must American writers always refer to Mme. So-and-So as a *lieder* singer, when she is equally distinguished for her Wagnerian interpretations; why must Blanko always be described as Blanko, the composer of this one particular work, when he has composed a dozen works much more worthy; why must every artist be thus strictly labeled and classified? And why must the individual actively or passively encourage this pernicious classification system? These questions are similar to the ones Daniel Mayer confronted us with.

Daniel Mayer has accomplished as much for the musical progress of England in his capacity of manager of great artists as any one man, so his opinion should carry some weight.

"Discovering" Pilzer

"When I first heard Max Pilzer play," said Mr. Mayer, "my instinct and training immediately drove me to a decision. 'Here,' I said to myself, 'is a young

American violinist who ranks with the greatest of living virtuosos.' His remarkable tone, his flawless technique, his magnetic personality made an immediate impression, as it would on any person who is intimate with the work of contemporaneous artists. I say this not as Pilzer's manager, but simply as an experienced observer. I say it quite dispassionately and without reserve, for I know the potentialities of this young man, whom I have the good fortune to serve. So, at my advice, he resigned his chair as concertmaster of the Philharmonic and began his real career as a soloist, just a few months ago, as you know." We discussed Mr. Pilzer's successful appearance at one of the Civic Concerts.

"Now we come to it," smiled Mr. Mayer. "You probably read the notices given to him by the New York papers—all of them complimentary in the highest degree. But did you observe that almost all the papers carried that little phrase, 'former concertmaster of the Philharmonic' or 'the gifted ex-concertmaster'? And now"—he looked at us reproachfully—"you do the same in MUSICAL AMERICA."

Cites Noted Concert Masters

"Please understand one point very clearly. I have profound admiration for the Philharmonic, as every person must have for this artistic organization. It is needless to speak of the immense value of the concertmaster's chair to the future

soloist, as violinists like Ysaye, Wilhelmj, Thomson, Joachim, Burmeister, Hess, who all served their time as concertmasters, have attested. We don't speak of Joachim as the former Weimar concertmaster, or Wilhelmj as the former concertmaster of Bayreuth, nor of Ysaye as ex-concertmaster of the Bilse Orchestra. No! No artist capable of standing on his own merit would care to rely on such outside support. If a musician is not capable of standing alone without the constant prop of some distinguished organization with which he was once associated then, I say, he is not qualified to be a soloist.

"Not that there is anything particularly harmful in the practice on every occasion, but rather because it savors of provincialism. If we want to encourage American talent and genius we must give each young artist an unbiased hearing, viewing him impartially as an independent entity, not as a projection or attachment of any organization. Only by this impartial attitude can we encourage the artist to bring forth his highest talent. It is absolutely unfair to shower praise on the individual simply because one of the incidents of his career was an association with some famous orchestra or ensemble. Mr. Pilzer wants none of this sort of praise, I know. And now is the time to announce it, at the very outset of his career."

We gave our impressions of Pilzer several months ago; we spoke of our confidence in his future. So there is little to add at this early date, except, perhaps, that his musicianship is expanding apace now that he is untrammelled in opportunity for self-realization. He played a part of the Beethoven Concerto for us and we can venture to predict that his audiences this coming season will hear an unorthodox and individual exposition of this work. Pilzer's technical proficiency (he is one of the musicians born with technique) and his virility must win him a place. Mr. Mayer has already booked him for recitals in New York, Chicago and elsewhere and for appear-

ances with that other young artist of talent, Levitzki, as well as with Maurice Dambois.

HEAR FABRIZIO AND ALWYNE

Italian Violinist and English Pianist Join in Nahant (Mass.) Concert

NAHANT, MASS., Sept. 8.—A concert preceded by a dinner party on the evening of Sept. 3 was one of the social and musical events of the season at the Hotel Tudor. The artists presenting the program were Carmine Fabrizio, the Italian violinist, and Horace Alwyne, an English pianist. The dinner was given in honor of Mrs. Sniffen, the wife of General Culver C. Sniffen of Washington, D. C.

Mr. Fabrizio, who has been heard several times at the White House and in joint recitals with Margaret Woodrow Wilson, is well known in Washington, Boston and throughout the country. Mr. Alwyne's reputation as a pianist of first class is already established in Europe, where he has been heard extensively since coming to this country.

Summer Resorts in Maine Hear Bernard Sinsheimer

While at Center Lovell, Me., this summer, Bernard Sinsheimer, the New York violinist, gave several concerts there and at Kennebunk. He performed the Paque Trio for piano, violin and viola, and the sonata for piano and violin by Volkmar Andreae. Both of these works he will introduce in New York this season. The sonata he played with Guy Maier, the Boston pianist, offering on the same program Beethoven's "Kreutzer" and Dvorak's Sonata in F.

Harry Patterson Hopkins, organist of the Eighth Avenue Temple, Brooklyn, N. Y., has organized his orchestra and resumed duties as musical director.

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PARISIANS THROG COMIQUE TO HEAR "MANON"

Steps of Balconies Occupied by Those Unable to Procure Regular Seats—Nicot Vauchelet, the Star of an Admirable Performance—Weekly Musical Programs at Y. M. C. A.—American Singer Cheered by Audience of Soldiers

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Aug. 24, 1917

If one thinks Paris is empty or that war has driven off music-lovers, one ought to visit the French capital just now. True, August is invariably the dullest month of the year and few theaters are open. The Grand Opéra is closed, but the Opéra Comique is not, and it is there that the crowd concentrates. People stand in line for hours before the opening of doors, and there is never an empty place. At "Manon" the other evening I searched in vain for an unfilled seat and found nothing, for the steps in all the balconies had people seated on them. Paris is just as sprightly at present as it used to be in peace time during the month of June, and it is far more interesting than in the old days, with its present community of Ally soldiers who represent many nationalities and a conglomeration of races. A great many of those that go to the Opéra Comique are soldiers, officers and privates—men on furlough, those convalescing or those on "other business."

"Manon" Well Performed

Nicot Vauchelet, who made her fame as the Doll in "The Tales of Hoffmann," took the rôle of Manon in the opera, and the other singers were Laugée, Allavoine, Marzanne, Leon David, Jean Perrier, Gilles, Berthaud, Masmacher, Guilhot, Belohmme, Barthez and Eloi. Vauchelet is ever charming; her acting is so dainty and full of grace and her voice, while a small one, is a florid soprano, pure as a pearl. She did not draw much inspiration from David, who, while he has a fair voice, is not artistic and leaves one quite indifferent. Unfortunately that a *Des Grieux* should be so; Parisians have seen such excellent portrayals of this rôle that one which falls so far below the mark warrants censure.

Jean Perier was distinguished even as the tipsy and mercenary *Lescaut*, and his baritone seems a part of any rôle he assumes. Gilles, as the father of *Des Grieux*, made a great deal more out of the part than most singers do. Gilles is distinctly an actor-singer; his voice is good and is handled in a most finished manner. Moreover, Gilles always dresses his part to perfection. The *mise en scène* was up to the usual high standard.

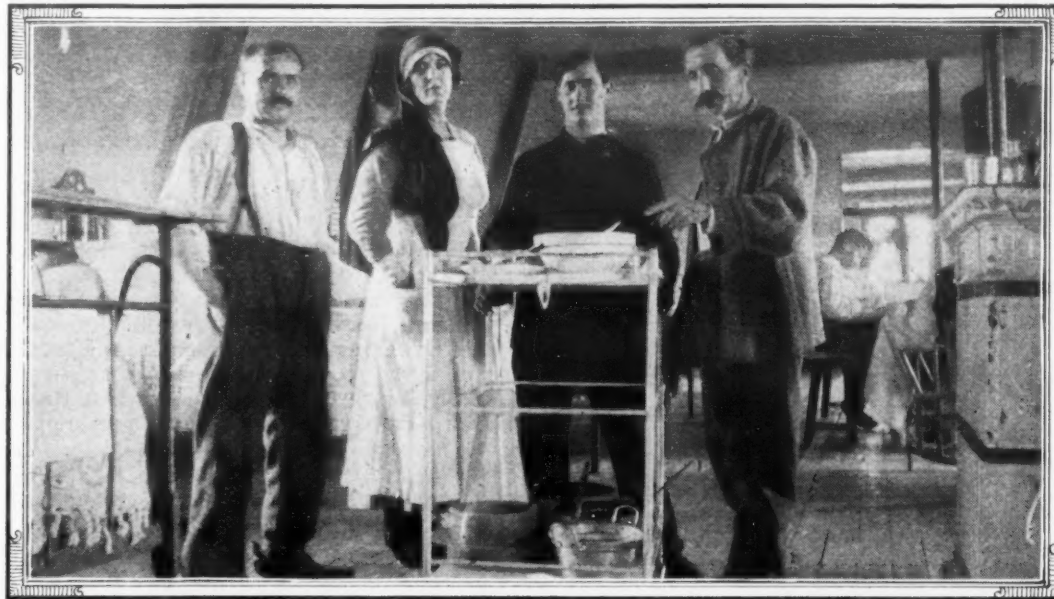
The Y. M. C. A. has especially good music one evening a week, and then all the boys connected with the Field Ambulance, those from the Ambulance at Neuilly and the "stray" American soldiers in town congregate at the headquarters on Avenue Montagne. Sometimes the entertainers are French professionals, but generally they are American and British. They give an impromptu program that often proves highly entertaining. Some of the new arrivals from home volunteer to do their bit, and occasionally the young artist is so bashful that he has to be pushed forward. Ernest Hedden, formerly general secretary of Williams Christian Association, Williams College, Williamstown,

Mass., and Don Demorest are head of the entertainment committee for the Paris branch.

On Saturday evening the program was short, but very good, John Crider, volunteer from Fort Scott, Kan., furnishing the numbers. The young man is an American product entirely, his studies having been accomplished in his own

"The Minstrel Boy," "Mother o' Mine," "I Hear You Calling Me," Schubert's "Serenade," "The Hills o' Skye" and half a dozen others. His voice is sweet and sympathetic to a marked degree. His diction is excellent, each word being enunciated naturally and distinctly.

Everyone is discussing the splendid music given during early mass at the



Upper Panel: Edith Griffin, American Pianist, and Some of Her Patients at the Villeman Hospital, Paris. In Circle: Nina May, Who Is Singing This Season at the Casino, Deauville. Lower Panel: John Crider, Who Scored at Paris Y. M. C. A. Concert, "Snapped" at Training Camp "Somewhere in France"

country by a teacher who had never been outside of the United States. The audience, composed of about 200 soldiers and almost no civilians (for these evenings are given entirely for the boys and the seating capacity of the hall is limited), cheered Crider and kept him singing the whole evening. It is pathetic to note how these young fellows seem to long for "something from home" and to see their wistful expressions as they listened to the music. Mr. Crider gave

Neuilly Ambulance on Sunday morning. The sick and wounded soldiers hobbled in and, with the nurses and orderlies, the chapel was filled. Seven o'clock is early even for a summer morn, but it is earlier still when the musicians have to walk out there, as few of the car lines start up at that hour on Sunday. Blanche Pocié, organist of the British Catholic Church in the Avenue Hoche, played the harmonium, and the other musicians were Ancel and Regina Guillmot, the latter a very good violinist. "The Swan," by Saint-Saëns, was played with harmonium obbligato. Massenet's "Le Sommeil de la Vierge" was much enjoyed by the congregation, Ancel singing the solo.

Julia Hostater's Passing

It is with deep regret that I write of the passing away of a beloved and talented American vocal artist, Julia Hostater, who breathed her last on Aug. 18 at her Paris residence. Mrs. Hostater had been suffering for sixteen months. This gifted woman was trained as a pianist some twenty years ago, but her voice developed and she later began the study of vocal art. Mrs. Hostater was well known in Europe as a *lieder* singer and was just ready for her American tournee when stricken. She had been engaged for several good concerts with orchestra. The remains are kept in the American Church crypt here till the close of war, when they will be taken to her old home in California.

LEONORA RAINES.

PATRIOTIC CONCERT IN SAN FRANCISCO

Mme. Schumann-Heink Soloist for Bulletin Fund — Opera at Low Cost Popular

Bureau of Musical America,
1101 Pine Street,
San Francisco, Sept. 4, 1917.

Mme. Schumann-Heink sang for the San Francisco Bulletin's Tobacco Fund for the Boys in France at the Civic Auditorium last Thursday evening and netted \$5,000. She was in splendid voice and thrilled her audience as only the great contralto can. An orchestra, under the leadership of Nikolai Sokoloff, opened the program with Liszt's "Les Préludes," which was followed by a baritone solo from "Pagliacci," sung by Paul Galazzi. Allan Bier, a young pianist who appeared in soldier's uniform, played two Chopin Etudes acceptably. Mme. Schumann-Heink then appeared and sang two groups of songs, including "My Heart Ever Faithful," "Ich liebe Dich," "Ah, Mon Fils," "Dawn in the Desert," "Cry of Rachel," "Danny Boy" and "At Parting." Edwin Lemare played an organ improvisation and the concert was ended by the orchestra playing "Steppes of Central Asia," by Borodine, and Victor Herbert's "American Fantasia."

The Italian Opera Company, a little group of local artists and amateur music-lovers, has been singing opera at 25-cent admission prices during the past four months in the Liberty Theater, down in the Latin Quarter. The company was started by Paul Galazzi, baritone; Signor Poggi, tenor; Mme. Pondero, soprano; Mme. Galazzi, contralto, and Signor Serantoni, pianist-conductor, the chorus being made up of students and amateurs to whom the experience thus gained is proving valuable. So far fifteen operas have been presented, and the fame of this little opera-giving group has spread outside the Italian colony and is now attracting audiences from all sections of the city.

With the first concert given last Sunday afternoon a weekly half-hour of music has been arranged for the Palace of Fine Arts by the art director, N. Laurvik. Professional musicians are to contribute their services to the educational programs, which are under the personal supervision of Mme. Emilia Tojetti.

A song recital was given recently by Ann Tasker, soprano, accompanied by Gyula Ormay, at the Emerson Studios, under the direction of Mme. Louise Finkle, for the benefit of the Seamen's Institute. Miss Tasker's program contained compositions of Mozart, Handel, an interesting Chaminade group, two Brahms numbers and songs by Rimsky-Korsakoff, Handel and Henschel.

THOMAS NUNAN.

Lydia Locke Leads Patriotic Concert Aboard Yacht

At "an Atlantic Port" aboard a large yacht owned by a well-known amateur navigator, who now is devoting his time to the nation, Lydia Locke was recently the principal guest of the evening. Among those assembled were men belonging to all the allied nations, and the musical part of the program was opened by Miss Locke, who sang the "Star-Spangled Banner," "La Marseillaise" and "Rule Britannia." After the patriotic part of the program, Miss Locke sang operatic excerpts. She was presented with a brooch, showing in colored stones and brilliants the Allied emblems.

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MME. JOMELLI JOINS FACULTY OF CORNISH SCHOOL IN SEATTLE

SEATTLE, WASH., Sept. 10.—The Cornish School of Music opened the season of 1917-18, Sept. 4, with a reception for Mme. Jeanne Jomelli, who has joined the faculty of the school for this season, having come with her husband, Mr. Backus, to make her home here. Securing the services of Mme. Jomelli, formerly prima donna with the Metropolitan, Manhattan, Covent Garden, Paris, Brussels and other operatic institutions is a great acquisition for the Cornish School, indicating the business acumen of Nellie C. Cornish, director.

During the evening the large number of friends and musicians who came to greet Mme. Jomelli were entertained with an impromptu program, given by Mme. Jomelli and Mr. Lowther, baritone; the guests were given an opportunity to go through the rooms used for the studios, recital halls, reception rooms, etc. The dressing rooms and shower baths connected with the hall used for dancing and eurhythmic classes are models in

perfection. The large recital hall is modern in arrangement, the studios are large and well ventilated and lighted; the one used by Mr. Dent Mowrey, composer-pianist, is particularly attractive,



Photo by Bushnell

Nellie C. Cornish, Director of the Cornish School of Music in Seattle, Wash.

with two large grand pianos, Oriental hangings and luxurious rugs.

Miss Cornish maintains her residence in the school, having a suite of rooms which would delight the heart of any woman and, being in the building which occupies two entire floors of the Booth Block, she is in personal touch with the teachers at all times. The faculty this year is practically the same as last season with but few changes. The faculty is composed of:

Calvin Brainard Cady, in charge of public school music, interpretation and normal courses for teachers. Piano, Dent Mowrey, Anna Grant Dall, and Warren Wright. Voice, Mme. Jeanne Jomelli and Sara Y. B. Peabody. Violin, Francis J. Armstrong and Marjorie Miller. Mandolin and guitar, Hjalmer O. Anderson. Harp, Hubert A. Graff. Languages, Lucian Perrot. Eurhythmics, Elsie Hewitt McCoy. The Children's Department, under the direction of Miss Cornish, includes piano, violin, ear training and fundamentals; assistant teachers in this department are Martha Sackett, Leah Hall, Elizabeth McCarthy and Ellen Wood Murphy. Department of Expression, Helen Marie

Cook. Department of Dancing, Mary Ann Wells.

During the past winter Miss Cornish visited the largest educational institutions in the United States and declares the Cornish School is one of the best equipped schools in America. A. M. G.

Elizabeth Wood Returns to New York After Strenuous Vacation

Elizabeth Wood, the New York contralto, has returned from Pittsburgh, where she spent the summer in amplifying her repertoire and preparing her programs for the coming season. Miss Wood is a lover of sports and outdoor life, and part of her time was spent in tennis, golfing and motoring through the mountains of Pennsylvania. The contralto will make her New York debut on Saturday evening, Oct. 30, when she gives a recital in Æolian Hall, assisted by Elmer Zoller at the piano.

Form Civic Chorus in Rutland, Vt.

RUTLAND, VT., Sept. 15.—A Community Chorus is being organized and already nearly 100 persons have signified their intention of promoting the scheme. It is likely that Robert Williams, organist and choirmaster of Trinity Church, will conduct the chorus, and B. A. Brehmer will be accompanist. This musical revival will bring back to the older inhabitants the time when Rutland had a musical festival with outside talent to inspire the local musicians. E. J. W.

SHEPHERD TO CONDUCT BOSTON CECILIA SOCIETY

Composer Will Replace Chalmers Clifton, Who Is Granted Year's Leave for Military Service

BOSTON, Sept. 8.—At a recent meeting of the directors of the Cecilia Society of Boston, Arthur Shepherd, the young composer and teacher of this city, also a faculty member of the New England Conservatory of Music, was chosen conductor of the society, replacing Chalmers Clifton, the conductor for two seasons past, who was granted leave of absence for a year of military service in France. Mr. Shepherd will conduct the society during the absence of Mr. Clifton.

The concerts posted for the coming season are two in number. In these a band of players from the Symphony Orchestra will accompany the singers and illustrious singers will assist the chorus. Wolf-Ferrari's "The New Life," Chabrier's "The Shulamite" and Pierné's "Children's Crusade" will be given. The dates and detailed announcements of these concerts will be given in a later issue. W. H. L.

Florio Pupil Wins Appointment in Argentine Republic

Alfonzo Yungman, pupil of M. Elfert Florio, has been appointed professor of music in the State High School of San Roman, Argentine Republic.

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"Her wonderful playing never ceases to charm."—Portland (Me.) Daily Press.

"Her purity of style and the perfection of her technic created a wonderful impression."—Lancaster (Pa.) Daily Examiner.

"Her splendid assurance and an intimate knowledge of all that is essential in her art, her grace and tenderness acclaim her possessed of the finest requisites of violin playing."—Charlotte (N. C.) News.

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"Marouf," New Opera by Rabaud, Arouses Mme. Alda's Enthusiasm

Prima Donna Has Warm Praise for Work Whose Soprano Rôle She Will Create at Metropolitan—This Singer a Staunch Champion of American Artists—Swimming and Boating Her Chief Summer Diversions—Has Strenuous Season Ahead

WHEN the interviewer has the good fortune to visit an eminent operatic prima donna at her summer home, he may feel assured at the outset that he will find the artist more inclined to talk freely upon those subjects which are nearest her heart, and although portions of the interview may be "not for

Tanned by the sun to a tint which would make her the envy of an *Aida*, and revealing in manifold ways the great benefit she has derived from the weeks of relaxation, Mme. Alda was bubbling over with enthusiasm for Henri Rabaud's new opera, "Marouf," the soprano rôle of which she is to create at the Metropolitan during the coming season. The prima donna was going over part of the score with her accompanist, Frank LaForge, but stopped to speak to her visitor.

Enthusiastic Over New Opera

"This music is really beautiful," said Mme. Alda. "It is melodious and singable, although, to be sure, it is quite as difficult as the majority of works which find their way to the great operatic stages of the present day. As presented at the Metropolitan, this opera will be one of the most beautiful and spectacular productions of the season. Its Oriental setting gives splendid opportunities for artistic treatment in scenic and stage effects generally. The composer is now writing an aria for soprano, which will be added to the third act. The opera was originally in five acts, but I believe that by rearranging the scenes somewhat it will be given in four acts at the Metropolitan. It gives me the greatest pleasure to have an opportunity again to create a part, and I am looking forward to it as one of the most important events in my coming season."

Besides appearing in revivals of Verdi's "Falstaff" and "Otello," Mme. Alda has created rôles in the following operas: Puccini's "Le Villi," Dambrosch's "Cyrano," Herbert's "Madelaine," Borodine's "Prince Igor" and Zandonai's "Francesca da Rimini." She has sung seventeen operas at the Metropolitan, and the performance of "Marouf" will constitute the thirty-first which she has sung in public.

Defends American Artists

"I am looking for some good things from my protégée, Maria Condé," continued Mme. Alda. "This is the girl I heard some time ago in Boston and whose voice impressed me so favorably. She was then singing in such operas as 'Tosca' and 'Butterfly,' and I advised her to go in for the lighter rôles in 'Lakmé' and 'Sonnambula.' This girl not only has a voice but she has brains and an abundance of that elusive quality known as temperament. As a matter of fact, American artists have just as much temperament, just as much warmth and feeling as any foreign artist, and I think all this talk about American artists being cold and unfeeling and unable to convey the full meaning of many operatic rôles is absurd. There may be some, to be sure, who are not as good as others,

but that applies equally to all races and nationality. You see I am pretty strong for everything American. We ought to have small opera companies in all the larger cities and many of the smaller ones. Perhaps the American public in those places is not yet quite ready for seasons of ten weeks of opera, but it will come and at no very far distant date, I feel sure.

"In spite of my enthusiasm for America I do believe that European travel and study is necessary for all artists. I feel the lack of my annual trips to Europe. This is the third successive summer I have spent here, and although I love this summer home of mine I long for a summer in France and Italy."

Mme. Alda is an expert swimmer and never fails to spend a part of each morning in the water. Another means of delightful recreation is furnished by her speedy boat, in which she makes many cruises about the bays on the north shore of Long Island. It was only a few days ago that she piloted her small craft

up to New York, passing through the treacherous and rapidly shifting waters of Hell Gate. On that trip she was accompanied by her husband, Giulio Gatti-Casazza, and a party of friends. The Alda home is one of the most beautiful homes on the north shore.

Strenuous Season Ahead

The distinguished prima donna will open her concert season with an appearance at Madison Square Garden Sept. 27, and will sing in many concerts and recitals in various parts of the country before and after the opera season and occasionally during the season when she can be spared from the opera house. She will sing *Marguerite* in "Faust" and will also be heard in "Manon Lescaut," "Francesca" and "Bohème." Mme. Alda gives her annual New York recital in Carnegie Hall on Nov. 13, the night following the opening of the opera. Her program will include Swedish, Finnish and Russian groups, as well as others, and these songs will be sung in the original languages. She will also be heard at the Biltmore morning musicales and at many other private and semi-private concerts during the season in New York. Mme. Alda has sung at a large number of benefit concerts during the past three or four months.

D. L. L.

Oklahoma City Conservatory of Music Has New Director

OKLAHOMA CITY, OKLA., Sept. 10.—Management of the Musical Art Institute has been acquired by Richard Durrett and associates. It has been rechristened the Oklahoma Conservatory of Music, with Mr. Durrett as managing director. Mr. Durrett, who will be at the head of the voice department, came to this city last February from New York to take over the class of the late Rowland Williams. He also succeeded him in the conductorship of the Oklahoma Chorus. He is conductor of community music of the City Federation of Women's Clubs and directed the May music festival. Mr. Durrett was a pupil of Oscar Saenger of New York. Other department heads thus far announced are Helen Doyle Durrett, violin; Charles Haubiel, piano; Otto Ritchie Stahl, harmony and theory; Mrs. A. R. Waite, appreciation and history of music.



Frances Alda, Prima Donna of the Metropolitan Opera House, Garbed as "Columbia"

publication," the talk will not be lacking in good material for a newspaper article.

Such was indeed the case when a MUSICAL AMERICA representative spent a day at the magnificent summer home of Frances Alda, of the Metropolitan Opera House, at Great Neck, L. I., recently.



Elizabeth Wood

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New York, September 22, 1917

A NEW AMERICAN OPERA

Once again Mr. Gatti-Casazza extends to the American composer the hospitality of the Metropolitan Opera House. Inasmuch as he has already done so five times during his consulship and each time with results of the kind that make the heart sick, there is no need of cynically invoking America's entry into the war in explanation of his latest move. In various quarters there seems to prevail the belief that the Metropolitan's manager is averse to giving the hypothetical native master of operatic composition his much-discussed "chance." As if the precedent of ten years were not a sufficient negation! Clearly, no impresario has anything to gain by staging, year in, year out operas foredoomed in their worthlessness. If the great American opera exists as yet in this quarter of the universe, why should not energetic managerial—or other—efforts be able to locate it?

This time the beneficiary is Charles Wakefield Cadman. Mr. Cadman is one of the most popular and, coincidentally, one of the most interesting musicians among the younger Americans. His Indian songs are fixtures on recital programs the length and breadth of the country—the "Land of the Sky-blue Water" being one of those things which, like Schubert's "Erlking" and Kreisler's "Caprice Viennois," invariably elicits applause when its opening bars are played. He has also done chamber music and some orchestral composition which will presently be better known than it has been hitherto. What he can do in the way of opera remains so far unknown, though in addition to the one-act "Robin Woman," on which the choice of the Metropolitan has fallen, he has to his credit a three-act Indian lyric drama, "Daoma," several years old, though as yet unheard. But operatic composition is a special talent, and it will be interesting to see if Mr. Cadman possesses the intuition of the lyric drama in a stronger degree than have Converse, Parker, Damrosch or De Koven.

AGAIN THE GERMAN OPERA QUESTION

As if by prearrangement about half a dozen New York dailies made editorial pleas the latter part of last week for the retention of the Wagnerian operas at the Metropolitan this coming season. Inasmuch as the management of that house gave very definite assurance earlier this summer that the war would in no manner be allowed to interfere with the catholicity of the repertoire and since Otto Kahn himself at the first of

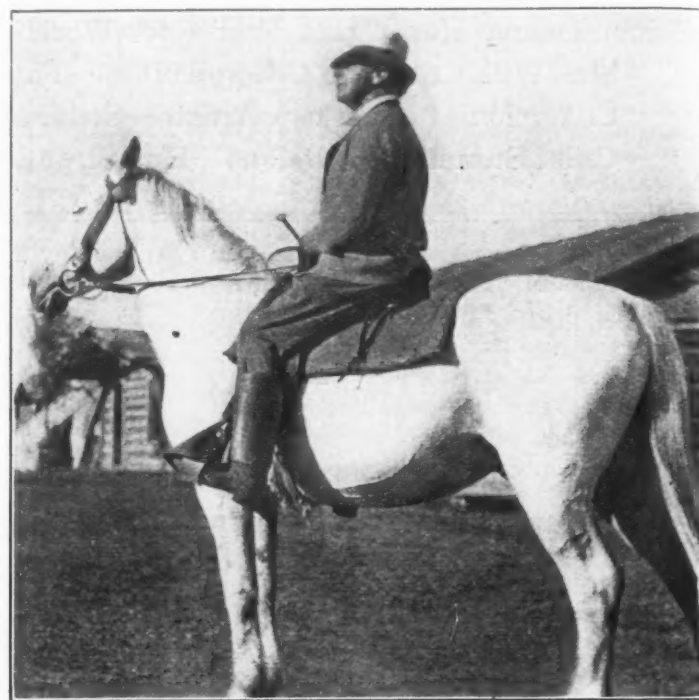
the Civic Orchestra concerts thanked heaven publicly that "the flag of art is neutral" and hoped it might always remain so, the fear hinted at in these editorials seems sufficiently groundless. Or are these journals actually informed of some present conspiracy to eliminate Wagner, Mozart, Beethoven and Gluck? A couple of months past we heard that the abandonment of Wagner, though put to a vote at a meeting of the directors, was defeated "by a small majority." Can it be that this "small majority" has changed its mind? Or is it merely the approach of the music season which moves the estimable press to quixotic resentment based on groundless speculation?

There exists, of course, in the papers, virtual unanimity of opinion favoring the continued cultivation of German opera, war or no war. The contrary would be unthinkable. The arguments are the usual ones, and they are sound. What MUSICAL AMERICA regrets is that there should be any resort to argument at all. The thing should be self-evident, beyond the pale of all possible dispute. In such a case it might almost be said that in argument lies weakness. Nobody is wasting time proving that the Flonzaleys are not going to lose caste by playing Beethoven this year, that the Philharmonic can really give Liszt, Dvorak and Brahms without incurring the wrath of its patrons, that Harold Bauer may with reasonable safety perform Schumann, that any worshipful member of the singing tribe must not ostracize Schubert or Wolf or Franz or Strauss or even that Harry Barnhart's Community Chorus should be permitted to uplift its soul through the medium of the "Pilgrims' Chorus." These things pass for axiomatic. Why, then, if German music is expected quite as naturally as daily bread in such places must its needs be so elaborately excused and defended in the opera house? Is it really, as many contend, that of all presumably musical individuals those who concern themselves with opera are the most beef-witted?

We, for our own part, think it unlikely that there is impending any elimination or even curtailment of the Wagner performances as long as Mr. Gatti-Casazza has any voice in the regulation of Metropolitan affairs. If he is a devout Wagnerian he is likewise a discreet manager, and Wagner at the Broadway operatic shrine signifies not only a supreme artistic asset, but incontrovertible dollars and cents. It is all very easy to maintain that a large number of novelties and revivals could be made to fill up the hole which the relinquishment of eight Wagner works would leave in the repertoire. But the persons who cheerfully take upon themselves the burden of proving this by carefully compiled statistics forget that the public which crowds to hear the "Nibelungen," "Meistersinger," "Tristan" and "Parsifal" is not the kind that will spend its money on "Louise," "Ariane et Barbe-bleue," "Robert le Diable," "La Habanera," "La Pskovitana," "Conchita" or an equally motley array of others by way of acceptable substitutions. A Caruso audience will flock with equivalent contentment of soul to hear its idol disport himself in "Aida," in "Pagliacci," in "Martha," in "Rigoletto," in "L'Elisir d'Amore." A Wagner audience admits no substitute for Wagner. And, in spite of an outgrown popular notion to the contrary, the Wagnerian contingent represents a significant box office factor. To sceptics we recommend a glimpse into the auditorium during the matinee "Ring" cycles.

But there is milk to be found in the present cocoon of prejudice. "It is difficult," observed the *Sun* last Saturday, "to account for the attitude of some Metropolitan directors." It is not. Whatever semblance of musical gentility their directorship and the possession of boxes have conferred upon them in the eyes of a disingenuous public it remains a disconcerting truth that a number of these directors as well as their wives, their sisters, their cousins and their aunts, detest Wagner from the very depths of their ardent breasts and would move the heavens to free the house of him and all his baneful works. Fifteen, twenty-five, thirty years ago they were more viciously in evidence than in the present emancipated age. But, though the powerful trend of public taste necessarily stifled their protests, these egregious folks have continued to foster their animosity. It has been held in more or less decorous check, but never killed. Beneath the surfaces it lives and moves and has its being as surely as in the days when the notorious social wag requested a performance of "Meistersinger" with the third act sung first "as that was the only act that had any music in it." Now the war places in the hands of such individuals a weapon useful beyond belief to their ancient purpose. By affecting outraged patriotic scruples they not only illuminate their large humanitarian instincts and register their bellicose fury but they conveniently kill the second bird with the same stone by ridding themselves of the dread incubus of great music which has tormented them for close on a generation. A most comfortable contingency, truly! No, it is by no means "difficult to account for the attitude of some Metropolitan directors."

PERSONALITIES



Oscar Saenger in Wyoming

Out in the Teton Mountains in Wyoming Oscar Saenger has been hunting and fishing. To friends in New York he writes that he has been successful in adding several trophies to his interesting collection. He returns to New York this week and resumes his teaching on Oct. 1.

Jonas—Alberto Jonas, the eminent piano virtuoso, has returned to New York from a vacation spent at Rockaway Park, L. I. He has reopened his New York studio.

Amato—The fact that Pasquale Amato lives in Far Rockaway does not prevent him from journeying in to the city to attend the meetings of the Atlantic Club at the Hotel Brevoort. Mr. Amato, after a summer rest at the seashore, according to those who have heard him, is in glorious voice.

Farrar—The new Geraldine Farrar film spectacle, staged under the direction of Cecil B. De Mille, "The Woman God Forgot," has been finished in California. It is confidently expected that this new spectacle will outshine even "Joan the Woman," which had a sensational run throughout the country last winter.

Martinelli—Giovanni Martinelli has taken an apartment in the Dorilton apartments at 171 West Seventy-first Street. Marie Dressler, the famous comedian, formerly occupied this apartment and took great pleasure in subletting it to the Metropolitan star. Mr. Martinelli, it is rumored among his friends, expects soon to become a proud father.

Barrientos—News comes from Paris that Mme. Barrientos, the Spanish prima donna of the Metropolitan Opera Company, is at present there, buying her gowns for her American season. Mme. Barrientos spent some weeks in San Sebastian, Spain, before going to Paris. December will see her return to America, where her concert tour will commence in Lynn, Mass.

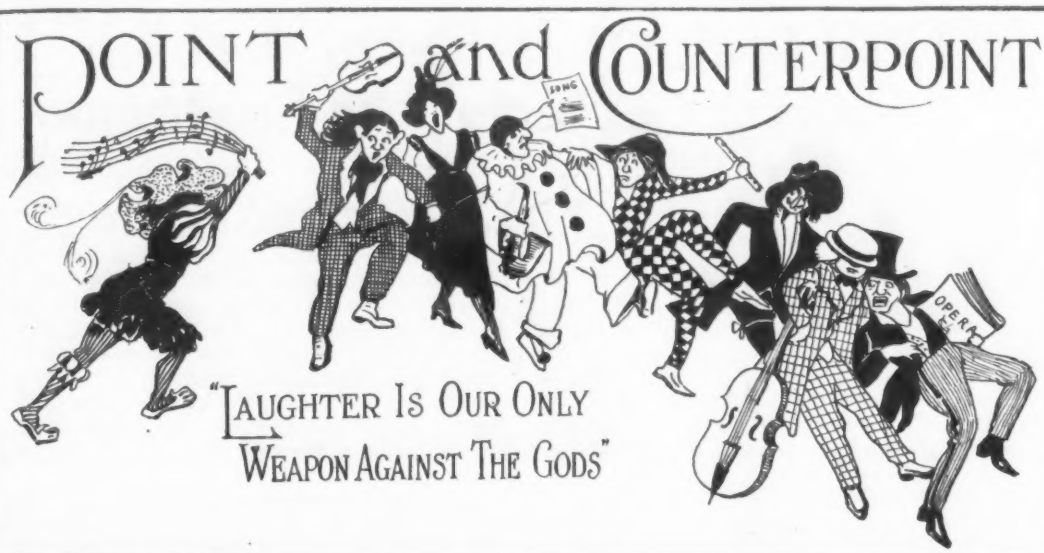
Hackett—Arthur Hackett, the American tenor, has a brother-in-law in the Chinese Consular service. In a letter recently received from him by the singer's wife, he says: "I saw a copy of MUSICAL AMERICA hanging up in a bazaar in Nanking with Arthur's picture as frontispiece. It certainly was good to see it out here in the East and it was a bully good picture, too!"

Hadley—Henry Hadley, the noted American composer, whose new choral work, "Ode to Music," will be a feature of the Worcester Festival next month, has written a new song, "Love's Rapture," which is being published by the young New York firm, Harold Flammer, Inc. Mr. Hadley is also much before the public this year with his opera "Azora," which the Chicago Opera Company will present.

Walker—Edith Walker, the American operatic soprano, was recently decorated by the King of Bavaria with the King Ludwig cross, according to a staff correspondent of the New York *Evening Mail*. The singer has also received a decoration from Emperor Karl of Austria. In explanation of the honors tendered her, it is pointed out that Miss Walker's devotion to German art and the German people has endeared her to the entire nation.

Genovese—Mme. Nana Genovese, mezzo-soprano, has presented the Rutherford, N. J., Chapter of the Red Cross with a "kitchen trailer" for relief work at the front. Mme. Genovese had volunteered to give an ambulance, but Washington notified the Rutherford Chapter that the Red Cross was well supplied with ambulances at this time, but needed a kitchen trailer to accompany an ambulance. The trailer will bear the inscription "Nana Genovese Gazelle, Rutherford, N. J., Chapter."

Schumann-Heink—When Mme. Schumann-Heink went to her son's ranch, six miles from Wenden, Ariz., last week, she found that his wife had been stung by a scorpion. A young Mexican boy volunteered to get a rattlesnake, the natives believing that poison from a scorpion is overcome by binding the wound with flesh from a rattlesnake. The lad returned to the ranch with a live rattlesnake of large size, but before it could be killed the boy was severely bitten. The singer at once applied her lips to the wound and acted so promptly in drawing the poison that the boy's life probably was saved. Her daughter-in-law's wound is not serious.



AN Iowa music club announces the election of a Vice Director and a Vice Critic. It sounds so wickedly promising that we are rushing our application for membership.

The Courty Criticos of Old Madrid

How cold and prosaic the Anglo-Saxon critic seems after comparing his mundane reviews to the lovingly-concocted, perfume-saturated reports of the Spanish caballero-critic! Here is the heart sob of the critic of *El Liberal* of Madrid:

The evening's conquering artist was the Vix. An incomparable Thais! She filled us with rapture, with enthusiasm.

Since she made her debut her character has become so voluptuous, so supple, so beautiful that she would damn a saint. She renders the seductiveness of the heroine imperishable.

This impassioned Thais knows how to die like a saint. What harmony in the gestures, her beautiful arms reminded one of the Pavlova. She seems to fly from us to distant realms and her large profound eyes are not of this world, but of Heaven. Her voice is ravishing, fresh and flexible, and the art of singing consummate. The Vix electrifies her public. She is a great artist, a perfect singer. She was fêted by the public according to her merit.

Not to be outdone, the dashing reviewer of the *diario Español* in describing the same performance cries out that

The mystery of her blue eyes renders her Thais unforgettable!

The critics' box at the Opéra must be quite close to the stage, for the writer in the *España Nueva* likewise declares that:

Her unique eyes are unforgettable!

But stop—we apologize! Our eyes have just fallen on the New York *Globe*, in the daily copyrighted editorial of Dr. Frank Crane. He tells of his experience in a Broadway moving picture theater, where a man who "looked like a political boss or a bishop" sang a couple of solos. Dr. Crane exclaims that the singer's voice was bass, but:

Not just a little bass, but a whole lot; indeed, it was all the bass there is. It was deep, round, tremendous. It was a Krupp gun, huge, drenched with power, reeking of masculinity, rich, clear, and unafraid.

And withal not harsh, but smooth as velvet, tender and restrained; gentle as a tender-hearted giant.

He never bevelled the edges on any of the notes. Each tone was true and full and square.

It was just great, big, pure, wholesome singing, the kind I thought had ceased to exist.

I never before understood the utter beauty that could be got into a deep bass tone.

He sang a song of the sea, and as his voice slid down and down, and remained resonantly accurate to the very lowest pitch,

I thought I should smother at the delicate, massive beauty of it.

The basso, who almost smothered the good Doctor, we should add, was Herbert L. Waterous.

A gigantic telescope ("greatest in the world," as we always say over here) was recently completed in California. We want to borrow the monster to discover the press representative or artist who does not send the same articles and jokes to all the papers.

A Lesson for Managers

John McCormack's manager, Charles L. Wagner, has presented him with a bouncing lady calf, if we are to believe the report. This is a beautiful and inspiring example for other managers, and we hope they will take proper heed of Mr. Wagner's touching tribute to his distinguished client.

We say this because we know of one New York manager who is on the verge of presenting an unfed Bengal tigress to one of his ungrateful artists. Another annoyed manager considers giving one of his clients a basket of enthusiastic jungle wildcats.

Astronomical Observations at the Opera

The moon captured some attention at the last San Carlo performance of "La Gioconda." Enzo was singing his aria about the moon, when suddenly that orb dropped several feet. The next lines deal with the rising of the moon, so promptly on the cue, after a little wriggling in the ethereal void, the ancient disc ascended toward the flies at the rate of four billion miles a second. We were in the foyer discussing the excellence of the company, when we overheard:

"Fine show, this."
"Splendid! They say the manager is the luckiest man in opera. Gallo's his name."

"Oh, yes—Gallo-Curci. He's a great singer, I hear."

Mayor Mitchel and the Vanished Chorus A Song and Light Incident

The only embarrassing moments of the "Song and Light" Festival in Central Park last Thursday night occurred when Mayor Mitchel made his speech before the Community Chorus. First of all, the Mayor was unavoidably late an hour and a half. The program was carried on without the Mayor's address of welcome, but this did not discourage him from declaring, at the tail-end of the ceremonies, that "it gave him great pleasure to open the proceedings."

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Then Director Barnhart shouted across the lake to the soldiers of the Twenty-third Infantry, "Boys, let us sing 'Old Black Joe' for the Mayor!" No answer from the blackness of the night. Again Barnhart shouted.

"They're gone home!" echoed a distant voice. So Mayor Mitchel missed the soldiers' chorus.

Waxing Merry Over a Great Organ

The "world's biggest organ," with 243 stops, is soon to be built in Philadelphia. Speaking of this giant, Editor Hansford of the *Console* observes that:

By the way, it is understood that this organ will be known as the Ladies' Home Journal organ. Many new and strange stops are going to be invented for it, some of them being christened by the editor of that perfectly ladylike household publication. A few may be mentioned. A wonderful "bok celeste" is to be installed; a "Spring-box"; and report hath it that a popular stop will be the "bokbeerino"; then there will be the great "Saturday Evening Posthorn," whose tones will be particularly inspiring to advertisers; not forgetting that famous Curtis pipe mixture, "The Home Dressmaker," made especially to fit this organ. But probably the

worst stop will be that of Philadelphia itself, particularly to New Yorkers trying to get home from the West.

And don't forget the Serial stop for the Past instrument—a full, rich volume of tone that is suddenly choked off, while a sign flashes out, "To be continued in our next." Another stop might be the Petrol, exuding a chorus of motor honks and coughs, as a delicate reminder of the hundred pages of automobile advertisements in each issue of the S. E. P.

Two Publishers Meet (From the Console.)

The meeting between the editor of the *Diapason* and the editor of *Console* was indeed a sad affair. But when Mr. Gruenstein found that Mr. Hansford was not making any money either he extended both hands in a double congratulatory shake, proving that editors are not unsympathetic in time of stress.

A "jazz" band is wanted to make a tour of the training camps. This is another excellent reason why musicians should be exempted from military service. CANTUS FIRMUS.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Meyerbeer Said to Have Bought Opinions of Writers—Richard Mansfield in Comic Opera—A List of New York Music Critics

MUSIC AND DRAMA, the leading periodical of its kind, which was edited by John C. Freund, contained the following news in its issue of Sept. 23, 1883:

Constantin Sternberg, the eminent Russian pianist, has returned from Europe and will again take charge of the virtuoso classes at the Grand Conservatory on Twenty-third Street.

The New York musical critics are: *Herald*, Mr. White; *Times*, Mr. Howland; *Tribune*, Mr. Krehbiel; *World*, Mr. Kobbe; *Sun*, Major Bowman; *Star* and *Truth*, none. The only evening paper which has any critic exclusively detailed for music is the *Post*, where Mr. Hubert prevails.

Daniela von Bülow, the granddaughter of Liszt, was married lately to Count Gravina. The Count will be the happy possessor of two fathers-in-law and two mothers-in-law.

A Voice Insurance Company is the latest scheme brought out in Paris. The company undertakes in return for the premium paid to allow the singer, when his voice is "wholly or partly gone," an annuity based on his salary.

A secret society of musicians has been established in Havana.

Richard Mansfield, D'Oyly Carte's new buffo, who opens in the comic opera, "Les Manteaux Noirs," was for a short time attached to the German Reed Company in London. Mr. Mansfield is under-

stood to be a near relative of the late Mme. Rudersdorff.

Von Bülow is to appear at Hamburg next month and conduct the first performance of Glinka's opera, "A Life for the Czar."

Henrietta Beebe returned from Europe last week. Miss Beebe is engaged for the Worcester and Rochester Festivals and the Boston Symphony Society.

The prospectus of the Munich Theater is worth perusing. The novelties announced are Hallström's "Die Wikings," Schubert's "Alfonse and Estrella," Gluck's "Der Betrogene Kadi" and Rheinberger's "Thürmer's Töchterlein." Besides these, Spohr's "Jessonda," Spontini's "Die Vestalin" and Schumann's "Genoveva" are promised.

Mme. Patti on Sept. 14 gave a concert at Swansea, at which she was assisted by Theresa Castellan, Nicolini, Bonetti, Tito Mattei and Herr Ganz.

Pollini, the celebrated Hamburg impresario, will celebrate his twenty-fifth professional anniversary, Dec. 11. He began his career as Herr Pohl, but has

developed as Signor Pollini as quickly as any native American could have done.

It is related of the great Meyerbeer that such was his anxiety to secure favorable criticisms for his works that he expended a large proportion of his income in purchasing the opinions of public writers. The publishers of Meyerbeer's operas aver that of the millions of francs brought by the several works, he himself never had as much as 150,000 francs.

T. P. Ryder has been engaged as organist for the star course of entertainments at Tremont Temple in Boston. Mr. Ryder is one of the most pleasing and popular of the Boston organists.

Mme. Madeline Schiller, Alexander Lambert, Adele Marquellus, S. B. Mills, Mme. Agnes Morgan and Richard Hoffman are engaged as piano soloists by the Philharmonic Club of New York.

Luigi Manzotti has produced at Trieste a "historico-philosophical" ballet, which tries to describe the "struggle between light and darkness" and "civilization and barbarism." This is a ballet with a vengeance, as well as a purpose.

LOS ANGELES FACES RICH MUSIC SEASON

Symphony Announces Series — Ensemble Bodies Preparing for an Active Year

LOS ANGELES, CAL., Sept. 9.—There will be no lack of orchestra and chamber music next season. The Symphony Orchestra Association announces it probably will have a curtailed series of concerts, but the other organizations offer a full program list. Adolf Tandler will continue to direct the Symphony.

The Woman's Symphony Orchestra, under Henry Schoenefeld, announces its usual group of morning concerts, such as were so well attended last season at Blanchard Hall.

The Brahms Quintet is a little uncertain of its plans, but the manager, F. W. Blanchard, hopes to continue its long series of concerts with another of equal value this season. It is composed of Messrs. Seiling, Seidel, Simonsen, Kopp and Grunn.

The Saint-Saëns Club, composed of E. H. Clark, W. A. Clark, Jr., Carl Angeloty, Michael Eisoff and Will Garoway, will start work on its programs as soon as the two Clarks return from

the latter's hunting lodge in Montana, where his father, Ex-Senator Clark, is the dominating financial factor.

The Symphony String Quartet has a poorly chosen name, but a well chosen personnel, A. M. Perry, W. M. Bower, Josef Rosenfeld and Earl Bright. It has been at work some time on its season's programs, practicing at the College of Music of the U. S. C.

It is understood that the Plowe Woodwind Society will keep its organization as a quintet. To Messrs. Plowe, flute; Mancusi, oboe; Raimondi, clarinet; Bennett, horn, and Blaes, bassoon, will be added others as the instrumentation may require. The novelty of the music this organization makes its work doubly enjoyable.

Christaan Timmer and Mrs. Timmer will have the assistance of George Benkert and Julius Bierlich in the string quartet this season. The Timmer Quartet will be under the management of L. E. Behymer and will give concerts outside of its own series. The Timmers are widely experienced ensemble players and offer programs of classics and novelties.

Theo Lindberg, Earl Bright and May McDonald Hope have formed a violin, cello and piano trio and have been reading a number of works preparatory to selecting the season's programs. The advent of this trio is awaited with interest, though at present it is working together purely for love of ensemble practice. W. F. G.

MUSIC NEEDED FOR BAND

Request Made That Dealers Supply Fourteenth Regiment of Brooklyn

Music dealers and publishers who wish to do a patriotic service for New York soldiers are invited to contribute sheet music for the Fourteenth Regimental Band of Brooklyn. All contributions of music may be made to Miss Ray C. Sawyer of the Recruiting Committee, Mayor's Committee on National Defense, 280 Broadway, who will see that it reaches the Brooklyn bandmen.

Miss Sawyer calls the attention of music dealers and publishers to the fact that when the Marine Bands were sent to the Philippines it was in some cases ten months before any music reached them. There is a chance now to see that the regiments have their musical supplies before leaving New York, and it is hoped that the music dealers and publishers will respond with their usual alacrity to this request.

Helen Lemmel Devotes Profits from New Patriotic Song to War Relief

While in the West Helen Howarth Lemmel wrote a new patriotic song, which has become very popular with the soldiers. She taught it to several military units and it has become the official song of the Oregon Company A Engineers, Mrs. Lemmel teaching it to them herself. Mrs. Lemmel has turned over the entire receipts from the sale of it, barring the expenses of publication, to war relief, a special Red Cross official being appointed to look after this donation. Recently Mrs. Lemmel sang at the big cantonment in southern Oregon upon special recommendation of the Governor of the State and the colonel of the camp. After completing her engagements in Oregon Mrs. Lemmel left for Seattle, her home city, where she was requested to teach her song to the soldiers and continue the work she has done so splendidly in Oregon.

Alexander Bloch Reopens New York Studio

Alexander Bloch, the New York violinist, has reopened his studio for violin teaching in New York, after spending the summer at Keansburg, N. J.

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Asheville, N. C., Hopes to Become Music Center of the Southland

ASHEVILLE, N. C., Sept. 11.—Asheville has for a number of years ranked as an education center as well as one of the favorite resorts of pleasure-loving America. With the drawing near of autumn, plans begin to materialize which point to the realization of a hope long cherished by a number of Asheville's most devoted citizens—the hope that, in addition to her other distinctions, this "Queen City of the Mountains" will become a music center of the Southland. She is to lead in the musical awakening of North Carolina, a State which has experienced during the last decade a remarkable advancement in every phase of educational development.

One of the most potent signs of this leadership was the conference held in this city recently, under the auspices of a local musical organization, by several of the State's best-known educational authorities and music teachers, for the purpose of formulating outlines for a standard course of music to be incorporated into the present public school curriculum, and the adoption of a common standard of entrance requirements in music by all the colleges in the State.

Asheville is particularly fortunate in having within her borders a group of musicians and professional music teachers who are representatives of the best schools. These with their untiring efforts have aided materially in giving im-

petus to the trend of public opinion which has made possible the organization of a large community chorus which bids fair to have a far-reaching influence in providing wholesome, intelligent and elevating recreation for the great number of people in this section who are engaged in industrial pursuits; and others who, for one reason or another, have not found an opportunity for special endeavor along the lines of æsthetic expression.

Another interesting phase of the coming winter's musical work in Asheville will be the series of Artist Concerts fostered by the management of the Grove Park Inn. This series during the past season included such artists as Joseph Bonnet, the eminent French organist.

However, the most sanguine hopes for the musical growth of Asheville and Western North Carolina are focused on the work that is to be done in the studios of the local teachers, the music classes of the city schools, by the choirs of the local churches, and, greatest of all, by community singing. For the leaders of Asheville's musical activities realize that music is a natural means of expression for the elemental passions of humanity. They believe that a city cannot be truly musical until all its citizens join in some form of the universal language of music "for the people and by the people," a marching song to that bright goal long dreamed of by bard and prophet—The Brotherhood of Man. E. W. H.

Mary Kaestner

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ECHOES OF MUSIC ABROAD

Paris Opéra Comique to Run on Full Schedule Again After This Month—New Opera by Composer of "Aphrodite" to Be One of New Season's First Novelties in French Capital—Distinguished English Conductor in Russia May Have to Return for Military Service—France's National Society of Music to Open Season With Its 412th Concert—Siloti Making Propaganda for English Music in Russia—Busoni the Pianist Only Half of the Reel, the Essential Busoni, Says English Writer—Light Opera Sequel to "Carmen" Has an Auspicious Première in London—Florentine Academy Honors Caruso and Toscanini.

ALL through the summer the Opéra Comique in Paris kept its doors open, giving more or less regular performances while half of the company were at Deauville maintaining the summer opera traditions of that famous coast resort so long in high favor with Americans before the outbreak of the war.

From the beginning of October seven performances a week will be given, instead of five as has been the average of late. The five novelties by French composers, the three revivals promised and the one or two foreign novelties will bring the number of repertoire works for this season up to forty.

An idea of the unexpected resources of man-power and woman-power this institution can boast may be gleaned from the fact that although a hundred and fifty members of the company have been serving in the army, its personnel, counting singers, orchestra players, choristers and stage employees still numbers more than 500 persons. The computation is made that 1600 persons are thus being supported by the Opéra Comique.

It is probable that the first novelty of the new season will be the Italian composer Franco Alfano's "Resurrection," based on Tolstoi's novel of that name—an opera that attracted a certain amount of favorable attention in Italy a few years ago. The first absolute novelty will be "Faublas," the new opera from the pen of Camille Erlanger, whose "Aphrodite" is to be produced in Chicago this year for Marthe Chenal.

Jean Périer, known here only as *Pel-léas*, has been living up to his reputation as a tower of strength to the institution by his recent work in Rabaud's "Marouf"—one of the Metropolitan's announced novelties for the coming season—in "Manon" and in "Madame Butterfly." Felix Vieuille, who spent one season at the Manhattan, sharing the late Charles Glibert's rôles, is another member of the Opéra Comique's "Marouf" cast. Marié de l'Isle has been this summer's *Charlotte* in "Werther," and both she and Marguerite Mérentié have been appearing as *Carmen*.

At Deauville the operas given have included "Mignon," "Manon," "Carmen," "La Vivandière," "Lakmé," "Tosca," "La Bohème," "Pagliacci," "Cavalleria Rusticana" and Gounod's "Mireille," a work never heard now outside of France and only semi-occasionally there.

* * *

THE new regulation compelling all Englishmen of military age in Russia to return to England may include Albert Coates, the distinguished English conductor, in its sweep. Although born in Russia, Mr. Coates is of purely English ancestry and has never lost his English nationality. For several years he has been one of the first conductors at what was until the revolution the Imperial Opera and is now the National Opera, in Petrograd.

He is of military age, but early in the war he was exempted from military service on account of ill-health. The London *Daily Telegraph's* "Musicus" urges that "he would be a tower of strength if he returned here, where we want all the native conductors of ability we can get."

* * *

FRANCE'S Société Nationale de Musique has been reorganized and enlarged. This organization, which was founded in 1871, has been presided over by two illustrious French musicians—Gabriel Fauré and Vincent d'Indy—since the death of César Franck.

Now, according to *Le Guide Musical*, M. Fauré takes office alone, while the board of directors is to consist of Alfred Bruneau, Claude Debussy, Paul Dukas, Henri Duparc, Vincent d'Indy and André Messager. An executive committee, too, has been formed, with these members: Henri Rabaud, Alfred Bachelet, Georges Hué, Pierre de Bréville, Roger Ducasse, Marcel Lahey, Max d'Ollone, Gustave Samazeuilh and Albert Roussel.

The society will begin its new season's work shortly with its 412th concert.

The hall of the old Conservatoire, with its historic atmosphere, is to be used for the concerts in future.

* * *

WITH a well-preserved *Frasquita* and an *Escamillo* "gone to seed," the new London light opera success, "Carminetta," carries the story of the Merimée-Bizet "Carmen" into the second generation. For, according to this sequel in lighter musical vein, *Carmen* and *Don José* had a daughter, and with a com-

heretofore in London. He is credited with having produced a score notable for its abundance of appealing melody. He has a predilection for lengthy song-scenes, which may not catch the popular ear at first but are likely to find favor with the more musical element in the audiences. Naturally, there is a strong Spanish flavor in most of the music.

* * *

FOLLOWING in the wake of Mark Hambourg, who, as a result of his



General Korniloff's Nephews in Notable Musical Group

The above photograph was given to MUSICAL AMERICA by Lazar S. Samoiloff, the Russian baritone and vocal instructor. It was taken in Charkoff, Russia, on Jan. 12, 1904, at a birthday party given in honor of Mr. Samoiloff by his colleagues at the Opera there, where he was one of the leading baritones. No. 1, Benedetti, Italian Baritone. No. 2, Schumin, Russian Basso. No. 3, Mme. Lyrina, Celebrated Soprano. No. 4, Maximilian Steinberg, Noted Russian Conductor and Composer. No. 5, M. Ivanoff, District Attorney at Charkoff. No. 6, Mr. Samoiloff. No. 7, Count Tchushbinoff, General Manager of the Opera at Charkoff. Nos. 8 and 9, Ivan and Nikolai Korniloff, nephews of the famous Russian General Korniloff, now prominent as a revolutionary figure.

mendable sense of stage effectiveness they named her *Carminetta*—or is this only an Anglicized form of *Carmencita*?

The new librettist informs us that *Carminetta* was brought up by *Frasquita*, with whom, observes the London *Daily Telegraph*, time seems to have dealt lightly, but all that excellent woman's influence could not eradicate the unfortunate tendencies which she had inherited from her mother. She had the same wayward disposition, the same habit of falling in love with the most inconvenient man at the most inconvenient moment, and the same lamentable predilection for sticking a knife into those who happened to give her offense.

When she had reached the age of 19 or thereabouts her adopted mother took her to Gibraltar with a view to marrying her to a wealthy and somewhat eccentric wine grower named *Panelli*. Unfortunately, at the inn kept by *Escamillo*, the one-time Toreador, now grown middle-aged and portly, she met not only her future husband but also the Governor's daughter, *Lady Susan*, and her fiancé, *Ensign O'Hara*. The latter, unlike most of his compatriots, was a very backward lover. He had far too great a respect for the sex ever to kiss one of them, and the *Lady Susan* found it rather dull. So she employed the dangerous expedient of inducing *Carminetta* to make love to him, with a view to stirring up the latent passion in his nature, and with the usual lamentable result—usual, at any rate, on the stage.

Most of the music is from the pen of Emile Lassailly, a composer little known

Coliseum success, is now doing the English "provinces" on a two-a-day circuit, Daniel Melsa, the young Russian violinist, is now upholding the cause of art with a capital A at the Coliseum in London.

Melsa, who owes his professional "start" to the interest of the wife of an American diplomat, seems to be making Sarasate's "Zigeunerweisen" his special parade-piece with his music-hall audiences, while for his second number he plays Wieniawski's "Faust" Fantasia or groups Kreisler's "Caprice Viennois" and Sarasate's *Habañera*. Another program he gives consists of Fibich's *Tone Poem*, Schubert's "The Bee," Hubay's "Czardas" and Wieniawski's *Air Russe*. Like Hambourg, he varies most of his program from day to day.

* * *

DESPITE the troublous times in Petrograd, Alexander Siloti is finding it possible to continue making propaganda for the music of British composers in his native Russia. At present, says the London *Daily Telegraph*, Siloti, who, in addition to being a fine pianist, is also one of Russia's outstanding conductors, is busying himself with the study of Purcell, with a view to introducing this English classic into his country.

* * *

SINCE returning to Europe from his last visit to this country Ferruccio Busoni has had his headquarters in Zurich, from which city he has succeeded in resuming close contact with the musi-

cal life of his native Italy. Of late his name has been prominent as one of those who have promised support to the Società Nazionale di Musica, recently established in Rome. This fact is hailed as a good omen for the society by a writer in the *Monthly Musical Record*, who can think of no one better qualified "to set the young Italian composer upon the broad paths of sanity."

Playing the piano, says this writer, is a regrettable custom unless the player be an excellent one, but not only is Busoni's place on the heights, but "the Busoni of the platform is only half of the real, the essential Busoni." While as a writer he may not rank with the greatest of his contemporaries, he is content neither to pen the deplorable stuff that goes by the name of "pianists' music" nor to pour the wine of his thoughts into the bottles of tradition. "In his own way and according to his power he has thrown his spear into the future."

We are to believe that we do Busoni a wrong if we consider him merely a gifted pianist. For "he has something of the ethical purpose of d'Indy. He knows the modern brain, how supple and clever it is; and he knows also that music comes from the soul of man. He moves on the

upper slopes. Art is to him something exalted. His influence as a creator may not be at all negligible; as an exponent it may be enormously fruitful. But there are some men whose main service to art is to be measured neither by their compositions nor their public appearances. By hint, encouragement, advice and moral support they make the obscure clear and the rough places plain. The failure to recognize this is not seldom the cause of our inability to account for the great influence exercised by men whose personalities have become dim with the years."

It is suggested that perhaps Busoni's "adventurous pages" are not as yet taken at their true worth, that at a later season he will be acclaimed a great innovator. At any rate, Dr. Hull in his "Modern Harmony" has made conspicuous mention of the Italian pianist-composer's experiment with a scale of eighteen notes.

* * *

ENRICO CARUSO has been made an honorary Academician of the Luigi Cherubini Royal Institute of Music in Florence. The same honor has fallen to Teresina Tua, Gemma Bellincioni, Alessandro Bonci and fifteen others.

Many new corresponding Academicians also have been named, most of them men of wide renown, as, for instance, Arturo Toscanini, Umberto Giordano, Lorenzo Perosi, Ermanno Wolf-Ferrari and Riccardo Zandonai. In the list are also Franco Alfano, Amilcare Zanella, Gino Marinuzzi and Giacomo Orefice.

J. L. H.

ZOELLNERS WILL PRESENT MANY NEW COMPOSITIONS THIS YEAR



The Zoellner Quartet at Wyoming, N. Y., Where They Spent the Summer. From Left to Right, Joseph Zoellner, Sr.; Amandus Zoellner, Antoinette Zoellner and Joseph Zoellner, Jr.

AFTER passing one of the most enjoyable summers since their return to America, the Zoellner Quartet returned to New York on Sept. 5. This year they were guests for the summer of Mrs. Coonley Ward at her estate, "Hillside," Wyoming, N. Y., where they had a real vacation, as well as working seriously on their programs for this season. They gave a number of concerts there also, to which music-lovers came from the neighboring cities of Buffalo, Rochester and Batavia. In two of the concerts they had as assisting artists, Malvina Shanklin, dramatic soprano, singing several groups of songs most artistically at one of them and Dorothy Gillette, pianist, a Lesche-

tizky pupil, playing the César Franck Quintet for piano and strings at another.

At Wyoming they met Dhan Mukerji, the prominent Hindu author and lecturer, with whom they spent much time, and also Waldo Brown, former editor of *The Dial*, which was founded by his father.

They gave a concert at Plattsburg for the officers in training there in August, where they delighted their audience and also made a trip to Houghton, N. Y., visiting Arthur Hartmann, the eminent violinist and composer, at his summer home. This season their new works will be the Napravnik Quartet in A Major, "Two Sketches" by Eugène Goossens and his Suite for two violins and piano, a Suite, Op. 144, by Emmanuel Moor for two violins and piano, Arthur Hartmann's "Hymnus" and A. Walter Kramer's transcription for string quartet of the H. T. Burleigh "Deep River" setting. Their tour begins in the early fall under the direction of Harry Culbertson of Chicago. It is their fifteenth year as an organization and their sixth season in America.

GIVE CONCERT FOR SOLDIERS

David Bispham, William Reddick and Thomas Egan Heard in Camps

New York soldiers heard two concerts by artists of note recently, the first being the program given by Thomas Egan, tenor, and William Reddick, pianist, for the men in camp at Van Cortlandt Park, on Sept. 5, and the second being a concert for the 6000 soldiers at Fort Slocum, in which David Bispham, baritone, and Mr. Reddick appeared on Sept. 7.

"I never realized before how important music is in the army," said Mr. Reddick in recounting his experience. "The men crowded around the piano and asked for number after number. Then they sang—and it was a revelation to see how they enjoyed it. In the first concert Mr. Egan gave a number of Irish songs and then had to double his program to comply with the requests that followed. The men gave the most perfect attention and their applause was a genuine storm."

At Fort Slocum Mr. Bispham and Mr. Reddick appeared before an audience of about 6000 soldiers, Mr. Bispham singing a program of requests and such old favorites as "Annie Laurie" and "Believe Me If All Those Endearing Young Charms." Mr. Reddick's numbers, included much popular music, which was requested, the soldiers joining heartily in song when anything was played with which they were familiar.

Too Many Talking Machines

Musical News of London reports that, in consequence of the representations of residents round about Steven's Aits, near Kingston-on-Thames, the Thames Conservancy has posted up notices to the effect that not more than one talking machine is to be played at one time, and even then only between 7 a. m. and 10 p. m. One would like to know, remarks the *Musical News*, how the delicate question is to be settled of whose gramophone is to hold the field. "Will there be a rota, or will the matter be decided by the spin of a coin? We rather fancy that ardent gramophonists are likely to fall out over this knotty point."

Three Generations in Musical Trio

CHARLES CITY, IOWA, Sept. 9.—A musical trio of Charles City that is playing for patriotic and Red Cross affairs considerably is rather unusual in the fact that it is three generations of a family, the oldest member of whom, Charles Caswell, was a fifer in the Civil War and has played the fife for patriotic celebrations ever since the war. His daughter and her son play the drum and snare drum with him.

B. C.

The Mu Phi Epsilon Piano Scholarship given by Iota Alpha Chapter has been awarded to Genevieve Bowyer. This scholarship gives its winner a complete course for graduation at the Chicago Musical College.

CHARLES HARRISON'S SUMMER OCCUPIED IN RURAL PURSUITS



Charles Harrison, the Tenor, at Harrison, Me.

Charles Harrison, the tenor, widely known through his phonographic reproductions, has been getting a touch of rural life during the summer, as the accompanying snapshot illustrates. Charles Harrison and the town of Harrison, Me., have kept close company during the vacation period, for not only has the former been present among the summer colonists at the latter, but he has also improved the town by developing a few acres of such products as are deemed best calculated to offset the high cost of living during the approaching winter. In fact, the society of promoters for Harrison, Me., have thought seriously of having their next season's prospectus exclusively illustrated by cuts of the Charles Harrison corn, potato bean and pumpkin products. Although a great enthusiast over farming, motoring, fishing and swimming, Mr. Harrison is always the singer and throughout this summer he has found time to give to his concert engagements and preparatory work for next season, which will find him constantly busy in tours prepared by his managers, Winton & Livingston.

Rosamond Young is spending the month of September at Interlaken, N. J., where she is coaching her French songs with Mme. Yvette Guilbert.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fifty-Eighth Article: Giuseppe Verdi and His Artists (XVII)

THE assertion that the first and second periods of Giuseppe Verdi's artistic career are characterized principally by brutal melodic methods and by negligent workmanship is often repeated but hardly warranted. Those who make



Maurice Halperson

this assertion claim that the master tried, only starting with his "Sicilian Vespers," written for Paris in 1855, which opera marked the beginning of his so-called "third period," to dignify his art and to look out for more subtle effects.

The truth is that Verdi, whose vivid musical imagination and seemingly inexhaustible, easily flowing melodic invention made him a rapid worker, tried from the very beginning to bring his art on a higher plane. His ambition to develop a more and more artistic workmanship grew almost with every new opera he wrote. We have to mention in this respect especially his "Macbeth" (1848) and his "Luisa Miller" (1849), which operas, although obsolete and tiresome for our more refined taste, still show specific numbers which can boast of an exquisite elaboration and a dramatic power quite novel at those times, proving Verdi again and again to be an original and often even a daring innovator.

Verdi, the Tyrant

"Macbeth" has to be considered a child of sorrow of the maestro, who never seemed satisfied with his work, postponing the premiere from week to week. He brought his poor artists almost to a state of despair as they were confronted in this work with dramatic and musical tasks quite unusual in the period when the charming, but thoughtless cantilena and the most superficial dramatic action reigned supreme. The maestro showed himself quite inexorable with the singers, and it is certainly not surprising if his tyranny became still more pronounced the older he grew and the greater his glory developed.

Signora Marianna Barbieri-Nini was the principal victim of Verdi's mania of requiring at every rehearsal more and greater effects from the artists than they had already reached. Marianna Barbieri-Nini has to be considered one of the most remarkable and noble *prima donne* of her time. Endowed with a high soprano voice of unusual range, beauty and power, she possessed an artistic taste and a perfection of *bel canto* equaled only by her burning temperament and her rare gift of dramatic expressiveness.

I had the opportunity of talking to many persons of the older generation about this renowned artist and all of them became elated and enthusiastic when Barbieri-Nini's name was mentioned. I then had the impression that

this singer represented almost perfection, so warm was the praise bestowed upon her memory by those born experts of the highest art of singing. Still—as nothing is perfect in this world—Marianna had her great infirmity, too. She was sorely handicapped by her short and stout figure and by a face which—may I be excused for this inelegant expression—only a mother could love! The only picture available of the great artist, which you have before you, seems to flatter her.

The audiences often were so impressed by this unattractiveness that it took much time, often one or even two acts, until the singer's superior art dispersed the clouds of dissatisfaction and disillusion caused by her simply prohibitive exterior. So Barbieri-Nini availed herself of the stratagem to always present herself in a city where she was unknown in the title part of Donizetti's "Lucrezia Borgia," which noble and cruel lady appeared in the first act of the opera with a mask on her face. When the moment came that *Lucrezia* had to unmask, the great artist's unique voice and incomparable art had made such a deep impression upon the audience that not even her homely and common features could spoil her triumph.

Barbieri-Nini's "Inferno"

Signora Barbieri-Nini was the first and most celebrated *Lady Macbeth* in Verdi's opera, with the book Piave had taken from Shakespeare's tragedy. The endless rehearsals of this work represented a most trying time for her and her companions. A very impressive and graphic picture the singer made of Verdi's methods discloses the great nervousness and impatience, the endless pretensions and the tyranny this otherwise so kind and obliging man was used to display when the rehearsals of one of his works took place. This description shows further how much weight was given by the younger Verdi to the question of dramatic effectiveness.

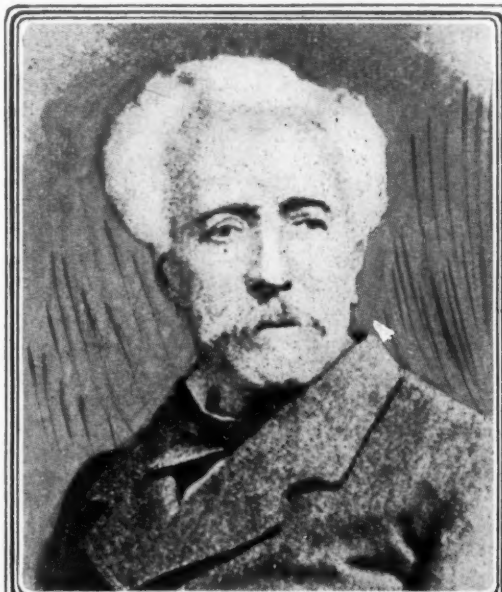
And now let us hear the singer's interesting narrative.

"The number of the rehearsals for 'Macbeth,' partly with the piano and partly with the orchestra, amounted to over one hundred. Verdi never showed the slightest satisfaction with, or appreciation of our earnest efforts, but always insisted upon more effective work. These exaggerated expectations and the maestro's taciturn and reticent character had the effect that we, the singers, felt but little sympathy for him and his opera. It was a hard time, indeed.

"In the morning and in the evening, when the master used to appear in the foyer of the Pergola Opera House in Florence in order to preside at the rehearsals, which meant many hours of crucial test for us, all eyes were turned toward him as though all would try to read in his severe features what new surprises and torments he had in store for us. We were rather calm when he looked earnest, haughty and dissatisfied, for this was his usual habit; but when a faint smile was seen on his lips, all knew that he had resolved to tax our power of resistance to the utmost.

"Two numbers especially formed the object of my serious concern and excitement—the great duet between myself and the baritone and the culminating

scene of the drama, when *Lady Macbeth* appears as a somnambulist. This latter scene alone caused me three months of hard study and continual perturbation. In order to master fully the difficult task I tried to imitate practically the



Above: Felice Varesi, the Celebrated Baritone, the Creator of the Parts of "Macbeth" and of "Rigoletto". Below: Marianna Barbieri-Nini, One of Verdi's Most Effective Singers. She Scored Her Greatest Triumph in Verdi's "Macbeth" in 1848

whole day the ways of the somnambulists. These people, so the maestro insisted, would articulate the words without moving their lips. The whole face, including the eyes, had to be motionless; only the words had to be heard in a hardly human way. Had ever a singer been tried so sorely? I often thought I would go insane!

Insisted on the Words

"As for the duet with the baritone, it was rehearsed for the one hundred and fiftieth time when the dress rehearsal was announced. But the maestro had never spoken the slightest word of appreciation. His only monotonous remark was the following: 'I imagined that quite differently. You sing too much, cara mia! I want it almost as a spoken dialogue, but still imbued with musical sound. I must hear the notes, but it is still the word which has to reign supreme.'

"The dress rehearsal brought a great innovation. Verdi had ordered the artists to appear in their stage costumes, a thing unheard of at that time." (It is a fact that the Italian singers even nowadays seldom appear at the final rehearsal in their stage habiliments, an old habit which ought to be abolished, as the importance of the costume and the make-up hardly can be overrated.)

But let us listen to Signora Barbieri-Nini's further story:

"The dress rehearsal was supposed to

begin. All the artists were assembled, the orchestra was ready, the chorus was lined up on the stage and the opera house was crowded to the utmost, when Maestro Verdi presented himself, a little pale, but perfectly calm. When he saw me and my colleague, the great baritone, Felice Varesi, who created the rôle of *Rigoletto* a few years later, the maestro smiled and addressed us with the following words: 'These Scotch costumes are fine, but now I wish you would accompany me to the foyer in order to have another rehearsal of the duet with piano accompaniment before the dress rehearsal starts.'

"But maestro," I dared to oppose our tyrant, 'everyone is waiting for the beginning of the rehearsal.'

"Plenty of time, cara Marianna—they will have to wait until we are through.'

"And then, maestro," I stammered, trying to hide my indignation and resentment, 'you see, we are fully dressed. How can I go through the corridors to the foyer just now?'

"You can put a big cloak over your costume, mia cara."

"I bowed my head in full resignation, but Varesi, quite exasperated by this singular request—nay, order—took a firm stand.

"Maestro," he said, raising his wonderful, sonorous voice, 'with all due respect to you, that is going too far! Did we not have one hundred and fifty rehearsals of this duet—perdio!'

"Do not say so," Verdi replied in his sweetest tone, 'before half an hour will have elapsed the number of rehearsals will be one hundred and fifty-one!'

"Varesi seemed disposed to further rebellion, but a glance I cast on him seemed to quiet him somewhat. There was nothing left but to obey the tyrant. We walked to the foyer, Varesi with his hand clutching his sword as though he intended to kill the composer first and King Duncan later on.

"Macbeth's" Triumph

"While the one hundred and fifty-first rehearsal of the duet was on, we heard the audience clamor for the beginning of the dress rehearsal. But Verdi seemed undisturbed by this demonstration. The rehearsal could begin after all—it was a veritable triumph! And so was the first performance.

"The impression caused by the inspired duet is not to be described with words. The public sat there, silent and collected; one could have heard the petal of a rose falling to the floor. Then came a moment of almost nervous exhaustion on the part of the public, only to give way to indescribable enthusiasm. The whole scene is indelibly written in my heart and in my memory. The duet had to be repeated at every performance at La Pergola two or even three times; yes, I remember that we sang it four times at the last performance.

"When the sleep-walking scene of *Lady Macbeth* had to begin I waited in the wings while the scene was set. I saw Verdi, a prey of the greatest excitement—a state of mind quite unusual with him—gazing at me as though he would bid me to do my best in this scene. I understood his excitement. He

[Continued on page 26]



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THE ROMANCE OF MUSIC

[Continued from page 25]

considered this scene his highest and most inspired effort so far, and the triumphal success of the first three acts would have meant nothing to him if this scene had not brought his victory to its culmination.

"I made the sign of the cross (a habit common with most opera singers) and then the scene began. I was so taken up by my task and so much under the influence of the composer's penetrating eye that I forgot everything. I was *Lady Macbeth*, the woman laden with

the atrocious crime, and not Barbieri-Nini, and my individual personality started to exert itself only when the whole opera was over and when I heard the public's tremendous ovation. I had to present myself sixteen times to acknowledge the tribute of the frantic crowd. I wished to appear hand in hand with Verdi, but he was invisible.

"When I rested on my couch in the dressing room, Verdi appeared, gesticulating with his hands and moving his lips, but unable to utter one single word. I was terribly excited. I laughed and wept in the same breath, and I saw tears in Verdi's eyes, too. He took both my hands and pressed them so hard that they ached. Then I heard two lone words fall from his trembling lips: 'Grazie' ('thanks'), and 'indimenticabile' ('unforgettable'). I knew then that I had reached the acme of my artistic powers. A feeling of intense gratitude and of highest admiration filled my heart, and in that moment I pardoned the great maestro for all I had formerly called his deliberate tyranny. I knew that he was right and that I was indebted to him for this crowning glory of my art. I hated him while the rehearsals were on; now I loved and revered him."

Happy artists who could work and aspire under the leadership of such a composer and happy the composer who could rely upon artists of such superior excellence and such high strung ideals!

Verdi himself considered his "*Macbeth*" at that time as his most inspired effort and never ceased to have a high opinion of this work. He considered it important enough to dedicate it to the protector of his early youth, to the father of Margherita, his highly lamented first wife, Antonio Barezzi.

Verdi did not always find such accommodating *prima donne* after all, although the cases of rebellion were very rare. The only great artist who tried to impose her will on his was Johanna Sophie Loewe, an artist of German origin, but universally acclaimed in Italy as one of the most efficient dramatic singers of her time. But even in her case the maestro was the victor, as we shall hear in the next article!



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AMERICAN MUSIC TO TAKE LEADING PLACE ON MARIE MORRISEY'S PROGRAMS

Celebrated Contralto Emphasizes Growth of American Composer's Art—"Simple Heart Songs Always Make Sure Appeal" She Says—Wishes Publishers to Assist Young Artists in Securing Sheet Music

"THERE was a time when American singers put songs by American composers on their programs because they wanted to encourage them; to-day we use them because there is nothing more beautiful to be found." This is the summing up given by Marie Morrisey, the prominent American contralto, whose concert appearances and recorded songs have made her name and voice familiar to music-lovers all over the country.

I had been trying for several weeks to have a talk with Miss Morrisey, ever since her return from her summer vacation, which was this year passed at Middletown, N. Y., where the singer had been an ardent advocate of the outdoor life for several months. Engagements for making song records, conferences with her manager and with costumers, however, left very little time for interviews—so we compromised by breakfasting together comfortably one morning and chatting over Miss Morrisey's winter plans.

It was a question regarding the songs which the well-known contralto will present to her concert audiences this winter that drew the remark on American compositions given above.

"Remember," Miss Morrisey warned, "I do not advocate using American songs simply because they are written by Americans, but personally I have found nothing more beautiful or that makes a readier appeal to discriminating audiences than some of the recent songs by our own composers. For this year's programs a few of my songs by American composers will be Alexander MacFayden's 'Inter Nos,' Rita Schumann's 'June Pastorals,' Kramer's 'Dark and Wondrous Night' and a whole sheaf of ballads, many of them old Scotch ballads, which I love dearly to sing."

Miss Morrisey's season this year begins the latter part of this month in Boston and several adjoining cities. From there she goes for a short Canadian tour, that will include New Brunswick and Montreal; afterward she will be heard in a tour of Eastern cities, followed by appearances in Cleveland, Cincinnati and a number of other Ohio cities. On Dec. 9 she will appear with the Minneapolis Symphony Orchestra.

A "Singer by Accident"

Miss Morrisey declares that she is a



Marie Morrisey, Prominent American Contralto, Whose Career Has Been One of Conspicuous Success

"singer by accident" and those who have heard her in oratorio, in recital or through her recorded songs are convinced that it was a lucky accident.

The contralto began her artistic career as a pianist, but faulty teaching was responsible for displacement of the bones in her right wrist and ended her career in this field of music. Then she began her vocal studies, but her teachers were convinced that her voice was soprano—and treated it accordingly. Finally she went to Dudley Buck, and caused him considerable amusement by telling him that she was convinced that she "was a contralto, but had no low notes." Under his guidance Miss Morrisey's voice developed, and her debut recital in Aeolian Hall four years ago placed her feet firmly on the first rungs of the ladder of success, a ladder she has been ascending with such rapidity that this fall her time for concert appearances is already completely filled.

Among her innumerable fine qualities

Miss Morrisey possesses a rare gift for interpreting oratorio and she has been heard in cities all over the country in the contralto parts of all the great oratorios. Also she believes that the concert stage offers a much wider field to the singer than that of opera and she plans to devote her art to bringing to the public the beautiful compositions written for the recital artist.

"There is no experience quite so wonderful as the knowledge that one has 'reached' an audience, perhaps through some simple heart song, perhaps in the majesty of oratorio music," says the contralto. "And the person who says that audiences, large gatherings, do not like the fine things is making a great mistake. The majority of persons, the great majority, appreciate the better things. Art that is simple and genuine is sure of recognition always, so far as the great mass of the people are concerned."

To Help the Young Singer

Miss Morrisey pointed to a great sheaf of music lying open on her piano. We had finished breakfast and adjourned to her charming music room.

"Look at all that sheet music," she said with a smile. "It has been sent me by the publishers. It was very kind, of course, but I wish that the publishers would, instead of sending so many pieces of music complimentary to us who have succeeded in winning our places, give some help to the young artists who are still in the process of 'arriving.' You know, sheet music is very expensive and I wish that something might be done toward helping the younger artists who

have to face this problem. It might be done through a discount, perhaps in some other way, but I do think it would be an important factor in helping younger singers. And really, there isn't any use in living unless we can help others, is there?"

It occurred to me later when I was thinking this over that part of Miss Morrisey's charm lies in her ready sympathy and her understanding of the problems of others, that these attributes have been a potent factor in deepening and enriching the art through which the world knows this charming singer.

MAY STANLEY.

MANY NATIVE WORKS FOR THE MAINE FESTIVAL

Advance Seat Sale Surpasses All Previous Years—Orchestra and Chorus Larger

BANGOR, ME., Sept. 13.—William R. Chapman, director of the Maine Music Festivals, holds the distinction of conducting both the great chorus and orchestra without assistance and without a break for the past twenty-one years of the Festival. The advance sale of season tickets has far surpassed any previous records and great interest and enthusiasm for this great feast of music is being shown all over the State. The chorus is larger and better than ever; the orchestra likewise will be larger and William F. Dodge will be concertmaster, as in previous years.

Many novelties will be presented. American composers figure largely upon the programs. Among those whose works will be given are Frederick S. Converse, Henry Hadley, W. R. Chapman, Victor Herbert, Clarence Dickenson, Horatio Parker, H. R. Shelley, Gertrude Ross, William Hammond, A. Walter Kramer, John Wiert, H. T. Burleigh, Thayer, Woodman and many others. The Bangor Festival will be given Sept. 27, 28 and 29.

J. L. B.

Gifted Artists Give Splendid Concert for Red Cross at Spring Lake, N. J.

SPRING LAKE, N. J., Sept. 13.—A concert was given for the benefit of the American Red Cross last Friday by Beryl Rubinstein, pianist; Max Gegna, cellist, and Adamo Didur, basso of the Metropolitan Opera. Together Messrs. Rubinstein and Gegna played the Rachmaninoff 'Cello and Piano Sonata, giving a splendid reading of this Russian work. Mr. Rubinstein scored deeply in Liszt's "St. Francois Marchant sur les Flots," Debussy's "Reflets dans l'Eau" and the Liszt "Eighth Rhapsodie." Mr. Didur sang a group of solos with his wonted artistry. Many prominent musicians who are spending the summer on the Jersey coast attended the concert.

Harold Vincent Milligan Recovering from Appendicitis Operation

Harold Vincent Milligan, organist of the Fifth Avenue Baptist Church and the West End Synagogue, New York, was operated on for appendicitis on Sept. 8 at the New Rochelle Hospital. Mr. Milligan is doing well and plans to return to his post as organist and also to his teaching at the von Ende School some time during October. Arthur Bergh is substituting for Mr. Milligan at the Fifth Avenue Baptist Church.

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KANSAS CITY WILL HEAR "AIDA" SUNG

Metropolitan Artists to Appear in
Two Performances There
This Month

KANSAS CITY, Mo., Sept. 13.—Kansas City's fall festival, which will be held the week of Sept. 22, will be of a patriotic nature as is suggested in the name, "Old Glory Week." In this year's festival program a more artistic purpose seems to have been in the minds of the Festival Association than heretofore. Two performances of the opera, "Aida," will be given during the week. The opera will be sung by a large local company, with the assistance of celebrated artists in the leading roles.

Ottley Cranston, who has so ably directed our local school of opera for the past seven years, has the management of the performances. Mr. Cranston is now rehearsing the large choruses daily. More than 350 people are taking part in the chorus, ballet and orchestra, and the local interest is such as one might find in a great community play. The opera will be given in Convention Hall. The entire north end of the big hall will take on the appearance of a tropical Egyptian scene and the stage will be placed in the center, thus giving an unusual setting for the opera. Mr. Cranston will sing the part of *Ramsis*. The visiting artists will be Mme. Marie Rappold, Mme. Louise Homer, Morgan Kingston, Clarence Whitehill and Henri Scott. Sol Alberti, who has already proved his ability as conductor with the local company, will be the conductor on this occasion. On five nights of "Old Glory Week" a war pageant will be given at Electric Park. This pageant will be given by local people and will be under the direction of Marcus Ford.

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Kansas City is rich in prospects for opera early this season. Besides the production of "Aida," we are promised by the Shriners on Oct. 19 and 20 an all-star performance of "Faust" and "Lucia di Lammermoor," with Mme. Melba, Mme. Galli-Curci, Muratore and others not yet announced. S. E. B.

MUSIC AT HUNTER COLLEGE

Offer Courses in Voice, Theory, Appreciation and Piano—Credits Given

In its bulletin of information regarding the evening session, the music department of Hunter College (Sixty-eighth Street and Lexington Avenue, New York) offers courses in voice, piano, harmony and appreciation, for most of which college credits will be given.

The course in voice culture (one period, one half credit) consists of individual training in voice placement, style and interpretation, instruction being such as is given in a private studio. The attention of public school teachers is especially directed to this course, which will equip them to teach children how to use their voices correctly. The course in appreciation of music (one period, one half credit) will consist mainly of a lecture course in opera. This is a purely cultural course and is of great value in helping the student to understand and appreciate the masterpieces. The operas are explained and illustrated at the piano, and by records by famous artists. The students are provided with complete opera scores, so that they may follow the music.

The work in harmony (one hour, one credit) will include the scientific basis and structural elements of music; diatonic harmony, major, minor and diminished triads; chords of the seventh and their inversions; exercises in harmonic succession, and in harmonizing short melodies. The piano course is thoroughly graded and comprehensive. It includes technique, interpretation and sight reading. The lessons are individual. The full period may be devoted to one student, or it may be shared by two students, in which case a nominal charge will be made. Registration opens Sept. 27.

Valentina Crespi and Clarence Reynolds
in Joint Recitals

Valentina Crespi, the Italian violinist, and Clarence Reynolds, organist of the Ocean Grove Auditorium, have given three joint recitals during August in the Ocean Grove Auditorium, under the management of Julius Hopp. Their success has been such that arrangements have been made by Mr. Hopp for a special tour of the two artists to be given during September and October. Mr. Reynolds will play, in addition to his favorite selections, the "Military Fantasy" which he has given daily in Ocean Grove to the great enthusiasm of large audiences attending his organ recitals. Miss Crespi has played the Mendelssohn Concerto, the Handel Sonata, the "Ave Maria" by Schubert, "Thais" Meditation, the "Zapatero" by Sarasate, and a number of others.

Berkshire String Quartet Gives Many
Concerts for Red Cross

The Berkshire String Quartet has just completed a successful series of concerts for the Red Cross in a number of Eastern cities, including recent appearances in Stockbridge and Williamstown, Mass. Notable among the great number of works performed were the C Sharp Minor Beethoven, Op. 31, and the E Flat Major Reger Quartet.

MANY ARTISTS SING AT ALLENTOWN CAMP

Ambulance Corps Hears Fine
Series of Concerts—Begin
Community Chorus

ALLENTOWN, PA., Sept. 10.—The men of the United States Army Ambulance Corps in camp here have been most fortunate in hearing a succession of excellent camp concerts recently. One of the first of these was the splendid program of the Ernest Gamble Concert Party, composed of Mr. Gamble, basso; Aline Kulm, pianist, and Miss Siebert, violinist. This concert was declared one of the best in the series given here.

Next came the program of the Adelphia Quartet of Philadelphia, composed



The Adelphia Quartet and Members of
Fifty-eighth and Fourth Regular In-
fantry, Before the Pennsylvania
Monument at Gettysburg Battlefield

of Emily Stokes-Hagar, soprano; Marie Stone Langston, contralto; David Griffin, baritone, and Henry Gurney, tenor, with Earl Beattie as accompanist. These widely known Philadelphia artists gave great pleasure in a program which was carefully adjusted to the tastes of the men in camp. It ran as follows:

Quartet, "Lucia," Donizetti; Duet for soprano and contralto, Barcarolle, "Tales of Hoffmann," Offenbach; Songs for tenor, "I Hear You Calling Me," Marshall, "You'd Better Ask Me," Lohr; Songs for contralto, "When the Kye Come Home," Nevin; "The Cuckoo," Smith; Soprano and quartette, "Naughty Marietta," Italian Street Song, Herbert; Songs for baritone, "Rolling Down to Rio," German, "A Banjo Song," Homer; Songs for soprano, "There's Ever a Song Somewhere," Ward-Stephens; "Mammy's Song," Harriet Ware. "A Pastoral Frolic," Cycle of Old English Melodies.

The Adelphia Quartet sang in Allentown as part of a week devoted to appearances in the camps. From here they went to Gettysburg, where a similar program was given.

Of the Gettysburg concert Mr. Griffin commented: "We got the men to sing with us and to sing with spirit and vigor, teaching them 'Over There,' which they did not know, and when we pulled

out in a hurry from the Sixty-first Infantry Regulars Friday night they were 'leading' themselves and crowding about a copy of the song we left for their future reference."

Following the quartet's Allentown concert came that of Leon Rice, the popular tenor, and Mme. Gish, violinist, assisted by Jenie Caesar-Rice, pianist. These excellent artists presented a program that was singularly well adapted to the needs of the boys in camp.

At the last weekly "singsong" for the officers and their wives the performers were Mrs. Amy Larremore, soprano, wife of one of the men in Section 78; Robert Parker, cellist; Charles Pollock, violinist; Hubert Linscott, baritone; Ward Lewis and George Meyer, the latter five being members of the Ambulance Corps.

What may be the nucleus of a community chorus for Allentown was revealed at the recent inaugural meeting of the Girls' Patriotic League, at which a chorus of 140 girls, under the direction of Kenneth S. Clark, leader of singing at the camp, representing the War Department Commission on Training Camp Activities. The chorus sang various camp songs and American airs, its soloists being Mary Mosser, soprano, of Allentown, and Chase Sikes of the Michigan unit. Louise Lerch was the able accompanist. Sam Trimmer, the concert pianist of Section 80, played brilliantly pieces by Liszt and MacDowell. Mr. Clark had the audience singing some of the old and new songs with the chorus. He gave a brief talk, in which he expressed the hope that the proper leader could be found who could expand this body of singers into a community chorus after his departure from the Allentown camp for similar duties at Fort Myer and Camp Meade.

Mme. Grace Whistler Returns from
Motor Trip Through New England

Mme. Grace Whistler, the New York vocal teacher, returned to New York on Sept. 5 after a summer spent in the West. She motored just before her coming to New York through Massachusetts, New Hampshire and Maine. This year she will again teach at her Fifth Avenue studio, where she taught a large class successfully last season.

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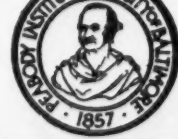
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EVA MYLOTT HEARD IN NOTABLE SERIES AT LAKE CHAMPLAIN



Eva Mylott, Prominent Australian Contralto

Eva Mylott, the noted Australian contralto, who is located in New York City, was heard in four recitals at the Catholic Summer School of America on Lake Champlain, N. Y., on Aug. 13, 14, 16 and 17. Her program contained Russian, Italian, French, English, Irish, Scotch and Welsh numbers, as well as two Gregorian Chants, sung for the first time in concert. She was so successful in these numbers that she has been engaged to give a program of Gregorian music during the season.

Her work throughout the series was highly praised by the audience and local critics. Her concert of Aug. 14 was given before a capacity audience, standing room being at a premium. The program contained "Five Quatrains from the Rubaiyat of Omar Khayyam," by James H. Rogers; "The Sun Dial," a cycle of three songs by Gena Branscombe and many other numbers by American composers. This concert was entitled "A Night with American Composers." The audience approved of the program and its presentation with spontaneous bursts of applause.

ZOELLNER QUARTET PLAYS ALL-AMERICAN PROGRAM

Works by Ward, Kramer, Kelley, Skilton, Uhe and Hartmann Heard at Wyoming (N. Y.) Festival

WYOMING, N. Y., Sept. 5.—The five days' dramatic and musical festival at Wyoming was opened on Thursday evening, Aug. 23, with an out-of-door performance of Shakespeare's "Romeo and Juliet" at Hillside Farm. Friday morning and afternoon were given over to a lecture by D. G. Mukerji on "Russian Novelists," and a symposium on "Art and Economics," led by Frank Stephens.

The musical feature of the festival occurred on Friday evening, when the Zoellner String Quartet presented a program of American chamber music. Programs made up exclusively of specimens of native chamber compositions are all too rare, and the Zoellners deserve hearty thanks for bringing forward on this occasion a number of strong native works in this genre.

Frank E. Ward's Quartet, Op. 22, was the opening number. It was followed by A. Walter Kramer's Elegie, Op. 30, and Charles S. Skilton's Minuet. The last-named number received its first performance on this occasion. Arthur E. Uhe's *Andante Pathétique* completed this group of short pieces. Edgar Stillman Kelley's finely written Quartet, Op. 25, aroused much admiration. It was followed by the *Moderato* from Arthur Nevin's Quartet in D. Arthur Hartmann's "Hymnus" proved a worthy finale to this notable program.

On Saturday evening an Italian Festa was held in Hillside Gardens, and on Monday evening, in the same place, Shakespeare's "Merchant of Venice" was enacted, bringing the festival to an end. The event was under the general direction of Mrs. Coonley Ward.

ITALIAN ARTISTS JOIN IN BRILLIANT CONCERT FOR WAR RELIEF FUNDS



Three Italian Artists Who Gave Their Services in a Red Cross Concert at Monroe, N. Y., Recently. From Left to Right, Giovanni Martinelli, Tenor of the Metropolitan Opera; S. Constantino Yon, Pianist, and Pietro A. Yon, Organist

MONROE, N. Y., Sept. 9.—For the benefit of the American Red Cross and the Civilian Relief of Settino Vittone and Montagnana, Giovanni Martinelli, the metropolitan tenor, and Pietro and S. Constantino Yon gave a brilliant concert here on Monday evening. A large audience, containing many notables, gave the artists a hearty welcome.

The brothers Yon hail from Settino Vittone, Mr. Martinelli from Montagnana in Italy, and to their birthplaces shares of the proceeds of the concert are to be sent for the Civilian Relief Fund. The Rev. E. B. Shaw of the First Presbyterian Church spoke on the local Red Cross, while the Rev. W. H. Walsh, S. J., at the opening of the second part of the program addressed the audience about the Civilian Relief in Italy.

Mr. Martinelli in superb voice sang a "Bohème" aria, the "Flower Song" from "Carmen," and a group of songs by Chaminade and Sinigaglia and S. Constantino Yon's "Farewell," adding as an encore Pietro A. Yon's comic song, "The Fool of Thule." There was rousing ap-

plause for his beautiful singing. After his "Carmen" aria he obliged his hearers with "La donna é mobile," winning an ovation.

Pietro Yon's extraordinary gifts as one of the great organists of the day were shown in the Toccata and Fugue in D Minor of Bach, Karg-Elert's "Claire de Lune," Gigout's Rhapsody on Christmas Themes, a Variation by Marthy and his own "Christmas in Sicily" and Second Concert Study. He interested his audience and was applauded to the echo. S. Constantino Yon displayed remarkable technique in the big A Flat Polonaise of Chopin, a Karganoff Tarantelle, his own "Camelia" and the Verdi-Liszt "Rigoletto" Paraphrase. His altogether artistic performances were deeply enjoyed.

The Yon brothers paid a tribute to America in uniting in an American work for a closing number, Clifford Demarest's Fantasy for piano and organ, which they played most sympathetically. Then the Italian Royal March was played and "The Star-Spangled Banner" sung by Mr. Martinelli, accompanied by Messrs. Yon at piano and organ.

RUSSELL STUDIOS REOPEN

Announce Several New Departments for Coming Season

Louis Arthur Russell, director of the Russell studios, Carnegie Hall, and the College of Music, Newark, announces the opening of the various departments of the studios, this being the thirty-third season of the institutions. Among the important items of announcement is the placing of a new organ in the church music department with practice privileges for students; the establishing of a department for operatic coaching and

for operologue and the enlargement of the scope of the school for platform experience and the higher branches of interpretation, accompanying, etc. There is also a new department for the cultivation of "speech arts."

The professional classes will open the public recital season with a pianoforte recital by Eva Snell in Newark, Friday evening, Sept. 22, and in New York the following week.

Mr. Russell has completed a number of new compositions for pianoforte, violin and voice, several of which are already promised for early performance by popular artists.

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VOLPE GIVEN OVATION

Conductor Obligated to Add Dozen Extras at Final Concert in Stadium

The series of summer band concerts at the City College Stadium came to an end on Sunday evening, Sept. 9, when the program, as usual, was performed by Arnold Volpe and his band. At this final event Mr. Volpe was given an ovation by the big audience banked about the field. So warmly and frequently was the director applauded that he was obliged to give encores after every number on the regular program. The enthusiasm evoked at these concerts and the great numbers of music-lovers that flocked to them have led the Park Department to plan an increase in the number of concerts to be given next season at the stadium.

Mr. Volpe's final program included the Cortège from Gounod's "Queen of Sheba," the "Rienzi" Overture, a Fantasia on "Trovatore," a trumpet solo, Nevin's "Rosary," played by Ernest S. Williams; Mr. Volpe's own march, "The Reveille of 1917" (by request); Tschai-kowsky's "Marche Slav," Herbert's "American Fantasy" and others. The compositions were excellently played.

HAVILAND GIVING CAMP CONCERTS

Pianist Engaged for Concerts by
National War Council
of Y. M. C. A.

HOWARD R. HAVILAND, the New York pianist, has been engaged by the National War Work Council of the Y. M. C. A. of the United States, for nightly concerts in the military camps throughout the country. He began his duties on Monday night, Sept. 3, when he appeared in the big tent at the Brooklyn Navy Yard. On Sept. 4 he gave a program with May Marshall Cobb, the New York soprano, before "the boys" of the Alabama and Georgia regiments at Camp Mills, Hempstead, L. I. On Sept. 5 he was heard at Rockaway Point. On Sept. 6 he appeared with Albert Spalding and Alma Kruger, leading lady of the Sothern-Marlowe Company, who gave a number of recitations. André Benoist accompanied Mr. Spalding and Elizabeth Fogg acted in the same capacity



Howard Haviland, American Pianist

for Miss Kruger. On Sept. 15 Mr. Haviland will give a program with a Metropolitan artist at the Plattsburg training camp.

Mr. Haviland finds great delight in playing before the soldiers. He says the majority of them are not interested in the classics, but desire numbers that they know and will interest them. They feel that the musicians are engaged to give programs for the amusement of "the boys," and they demand numbers with which they are familiar.

David Mannes School to Have Aid of
Mme. Guilbert

The David Mannes Music School, David and Clara Mannes, directors, has issued leaflets announcing special courses and classes for the coming school year. These include class lessons in lyric and dramatic interpretation and diction, in conjunction with practical exercises, by Mme. Yvette Guilbert, and classes for children and for adults, supervised by Thomas Whitney Surette, covering the subjects singing and listening, training the musical sense and the musical mem-

ory and other kindred topics. Mr. Surette will offer also during the second half-year a course of ten class lessons on the development of music, illustrated by instrumental or vocal music. Mr. Surette's classes and lecture-classes provide a complete course in music outside of and independent of either playing or composition, and students who do not perform on an instrument will be eligible. Registration at the school begins Sept. 26.

LETZ QUARTET RECITALS

Interesting Series Given at Southampton
During Month of August

During the month of August a series of excellent recitals has been given by the recently organized Letz Quartet at Southampton. The recitals were given at 10.45 a. m. and were held on Aug. 8 at the home of Mrs. Walter Rathbone Bacon; on Aug. 15, Mrs. George C. Clark; Aug. 22, Mrs. H. H. Rogers, and Aug. 22, Mrs. Samuel Thorne.

Hans Letz and his associates, Messrs. Harmati, Kreiner and Maas, played on Aug. 22 the Quartet, Op. 42, by Alfredo d'Ambrosio, in memory of the composer, who fell in battle on the Italian front recently. With Erno Rapee they played César Franck's Quintet in F Minor. The following week the program included Beethoven's Quartet, Op. 18, No. 2, and the Schumann Quintet with Mr. Rapee, this at Mrs. Thorne's residence. The performances were thoroughly artistic and augured well for the future of Mr. Letz's chamber organization.

Chattanooga Joins Ranks of Community
Chorus Cities

CHATTANOOGA, TENN., Sept. 8.—An effort is being made here to stir up interest in community music. Geoffrey O'Hara started it some weeks ago, and when he left the city the work was taken up by some of the local singers, among whom were Robert Porter, Howard Smith and George Freeman. The later meetings have been held in Warrior Park, where large crowds collect every Sunday afternoon. The interest is growing and it is hoped that a large permanent chorus may be maintained.

Pupil of Mme. Niessen-Stone Scores in
Appearance with San Carlo Company

On Tuesday evening, Sept. 4, at the performance of "Cavalleria Rusticana" given by the San Carlo Opera Company at the Forty-fourth Street Theater, New York, Agnes Robinson, soprano, scored in the rôle of Santuzza. Miss Robinson is a pupil of Mme. Niessen-Stone.

RECITAL BY NEW LEADER OF MENDELSSOHN CHOIR

H. A. Fricker Commands Admiration as
Organist—Torontoans Embrace First
Opportunity of Hearing Him

TORONTO, CAN., Sept. 8.—Herbert A. Fricker, the newly appointed conductor of the Mendelssohn Choir and organist of the Metropolitan Church, gave an organ recital in the church last Wednesday evening. Toronto music-lovers were glad of this, the first opportunity to hear this famous musician and, as was to be expected, a large audience, composed to a great extent of the most prominent musicians of the city, was present.

Mr. Fricker proved himself a finished interpreter of organ music. He also displayed his creative powers in his own "Concert Overture in C Minor," with which he opened the program. This was followed by the "Lohengrin" Prelude, Bach's Prelude and Fugue in D Major, Lemare's Fantasia on the Hymn Tune "Hanover," S. S. Wesley's Air in F (which was composed originally for the Holsworthy Church Bells) and the Sibelius tone poem, "Finlandia." Before coming to this country Mr. Fricker was Leeds City Organist, a position held by him since 1898.

Wynne Pyle to Appear in New York
with Strinsky Forces

Wynne Pyle, the gifted American pianist, is to appear as soloist with the New York Philharmonic under Josef Strinsky on Feb. 1 at Carnegie Hall, New York, playing a new concerto. Miss Pyle gives her Aeolian Hall recital on Nov. 19.

Her records for the "Ampico," recently completed, are to be featured throughout the States during the month of October.

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GERTRUDE WAIXEL SCORES AS "OLD- FASHIONED WIFE"



Gertrude Waixel, Gifted Young Singer,
Daughter of Julia K. Waixel, the New
York Accompanist

Congratulations have been heaped on Mrs. Julia R. Waixel, the well-known New York accompanist and coach, last week on the success of her little daughter. Gertrude Waixel is to-day singing the leading rôle in the Jerome Kern "Oh, Boy!" having risen to the rôle of the old-fashioned wife from a place in the chorus by stepping in and making good on short notice when Marie Carroll, who was singing the part, was taken ill. Miss Waixel was, to be sure, understudy for Miss Carroll, but she hardly thought she would ever have to do the part in New York. As it happened, she not only did it, but without a rehearsal. Her voice has been praised and her acting of the part has also elicited favorable comment. She did eleven performances of it in New York at the Princess Theater during the dates of Aug. 27 and Sept. 5 and is now to continue in the part with a special touring company, which opened in Albany this week.

Richard Ordynski Becomes a "Movie" Author and Actor

LOS ANGELES, CAL., Sept. 2.—Richard Ordynski, the stage director of the Metropolitan Opera House, has been putting his histrionic talent to use at the "movies" of late. He came to Los Angeles for a vacation, he says, but visited a certain moving picture studio and there incidentally suggested to Theda

Bara an idea for a "movie" play. She insisted that he work it up and then asked him to take a rôle in it. And so Ordynski will pose before the public as a Russian. Mr. Ordynski was in Los Angeles for a time last season and made many friends. His success in staging "The Canterbury Pilgrims" at the Metropolitan Opera House gave much satisfaction to his friends here, who have all faith in his dramatic ideas and ability.

W. F. G.

TERRE HAUTE PLANS WORK

Musical Art Society Will Widen Scope of Activities This Year

TERRE HAUTE, IND., Sept. 15.—The active members of the Society of Musical Art met recently at the home of Lillian Eppert, to talk over plans for the club's activities during the coming season. L. Eva Alden was asked to lead the discussion, after which other members talked over ways and means. She pointed out the lack of organization among the musical forces as a whole and urged that an effort be made to unite all of these forces for the great work to be done.

Miss Alden pointed out that the prime object of a musical club ought not to be furnishing entertainment for its own members—although it is important that the programs should be of as high a standard as possible—but that it should reach out to every part of the community until a greater love for the best music has been developed in every home. Miss Alden also emphasized the fact that departments should be formed for choral work, study clubs, music in the parks, a community chorus and similar activities. A good deal of enthusiasm was aroused at this meeting and some of the suggestions will be followed this year. The club season will open the first Tuesday in November with a program of folk-songs and dances, arranged by Edna Cogswell Otis and L. Eva Alden.

WOMAN CONDUCTOR'S DÉBUT

Edla Söller Makes Favorable Impression at Concert on Mall

Music-loving New Yorkers made the acquaintance of a woman conductor on Sunday evening, Sept. 9, when Edla Söller, a Swedish musician, directed her "Male Symphony Band," on the Mall. Miss Söller made a decidedly favorable impression; she seemed a serious, well-versed musician and one who was perfectly at ease at the head of a considerable body of men.

While there was little attention devoted to the more delicate gradations demanded by the scores played, Miss Söller can hardly be censured on that account, since in the open air a broad, vigorous style of instrumental painting is invariably more effective than the finished manner of the concert hall. The huge audience applauded Miss Söller warmly and persuaded her to add several extra numbers.

The program was comprised as follows: "Star-Spangled Banner"; Overture, "Raymond," Thomas; Second Polonaise, Liszt; "Meistersinger" Prelude,



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Wagner; Concert Solo, "Saterjautens Sondag," Ole Bull (played by Max Bleyer); Overture, "Elverhoy," Kuhlau; "Fackeltanz," Meyerbeer; "The Lost Chord," Sullivan; "Swedish Fantasia," Söller; "Marche Slav," Tschaiowsky; "America." B. R.

OGUNQUIT MUSICALES

G. Marschal Leopke Among Those Presenting Programs During Summer

OGUNQUIT, ME., Sept. 12.—The weekly musicales of the Ogunquit Music School have attracted many of the Ogunquit summer visitors. In the most picturesque of music-rooms, perched on a rock, music and tea have been dispensed on Thursday afternoons.

The piano-playing of Miss Leonard's pupil, Marion Hitching, and Miss Hopkins's pupil, Dorothy Shipley, was especially enjoyed. Miss Hopkins herself has played on several afternoons. At the last musicale, on Aug. 30, Rosetta Key of Boston sang a delightful program of songs by Spohr, Schubert, Strauss, Debussy, Liza Lehman and Oliver, and including Miss Leonard's "Connemara Valley." On two afternoons Mrs. Clough-Leighter (G. Marschal Leopke) has played some of her own very pleasing compositions. Miss Leonard played the accompaniments for the afternoons.

Miss Hitchings has a class of fifty piano pupils at Caribou, Me. Among other piano pupils at the school have been Miss Reed and Miss Giles, who returned from their large piano school in Montreal, Can., for a second season's coaching in the Breithaupt technique.

NEW RUSSIA MAY AID THE RUSSIAN SYMPHONY

Ambassador Bakhmétéff Accepts the
Honorary Presidency of Body—
Altschuler Reorganizing

Boris A. Bakhmétéff, Russian Ambassador to Washington, has accepted the honorary presidency of the Russian Symphony Society. His predecessors under the monarchy, George Bakhmétéff, Baron Rosen and Count Cassini, had obtained assistance for the society and its orchestra from the government, and the new Ambassador's action is taken as evidence that the new republican government will maintain an interest in it.

Modest Altschuler, conductor of the orchestra, has returned from his summer residence to prepare for the coming season and for the reorganization of the Symphony Society in accordance with the social and political forms of New Russia. There is a hope to develop the organization into a Russian conservatory of music and associate it with the Russian Music Society, perhaps even to bring about the establishment of an academy of art, where the traditions of Russian music in opera, drama and ballet may be maintained in America.

Mme. Vita Witek, pianist and member of the Witek-Malkin Trio, has joined the faculty of the Weltman Conservatory of Music at Steinert Hall, Boston and Malden, Mass., and will begin her classes early in October.

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RECORDS MUSIC OF PUEBLO INDIANS

Isador Berger Returns from Important Investigations in New Mexico and Arizona

CHICAGO, Sept. 12.—Isador Berger, violinist and composer of "abstractist" futuristic music, has returned to Chicago after a summer spent among the Pueblo Indians of New Mexico and Arizona. He made the rounds of several villages inhabited by Pueblo Indians of the Tanoan, Keresan and Zunian stocks, where the race is swiftly approaching extinction. In the village of Pajaque, which had sixteen inhabitants according to the census of 1910, there was not one Indian left living. Berger's visit was made with the object of recording the music of these villages, which the Indians there have steadfastly refused to sing for white men, and the songs of Pajaque, therefore, are lost forever.

Mr. Berger visited the villages of San Juan, Santa Clara, San Ildefonso, Nambe and Tesuque, and from each of these he obtained Indians who sang for him their corn dances, rabbit hunts and even

their love songs and cradle songs. The latter are tender and have a weird fascination, yet they are distinctly Indian in type. In one of the villages he found songs that had come in within six or seven years, and these were partly in the style of European music. On investigation Berger found that the inhabitants had been attending American schools, and had made the acquaintance of American songs, the influence of which had stamped the music of this village with its non-Indian character.

In the village of San Juan Mr. Berger found a conflict of authority. He obtained permission to record the village music from the Governor appointed by the white men, but found that the Indians recognized only their own appointee. The Governor of the pueblo of Nambe refused to allow him to record music on the grounds that the United States Government had refused to build a well in the village, but Berger took two of the Indians with him to Santa Fe and recorded their music there.

So valuable was Berger's work that Frederick Webb Hodge, head of the Bureau of American Ethnology, had asked him to write his diary and notes in book form. These will be published as a bulletin by the United States Government.

F. W.

Victor Kúzdö in New York

Victor Kúzdö, the prominent violin teacher and composer, has returned to New York and has resumed teaching at his studio.

LONDON WELCOMES "PROMS" ARDENTLY

Historical Concert Series Re-opened by Sir Henry Wood— New Operetta Scores

Bureau of Musical America,
12 Nottingham Place,
London, Aug. 28, 1917

FOR September the old order rules, and the Promenades are with us again, having had a most successful opening on Saturday—almost a riotous welcome. Sir Henry Wood knows his market and selected an ultra-popular program, with Benno Moiseiwitsch and Carrie Tubb as soloists. The house was packed. The "Carmen" suite, Nicolai's "Merry Wives" Overture, Mendelssohn's "Scherzo," Balfour Gardiner's "Shepherd Fennel's Dance," Walford Davies's "Solemn Melody," for organ and strings (at the former was Mr. Kiddle) all led up to the ever popular "Fantasie on British Sea Songs," arranged by Sir Henry, which had a quadruple encore and was lustily sung by the entire audience. Then came Elgar's wonderful "Pomp and Circumstance."

The happy thought of an earlier be-

ginning and ending kept the audience there for the second half of the program. Never has Moiseiwitsch played Liszt's Piano Concerto more brilliantly and he was forced to give as an encore the Hungarian March from Berlioz's "Faust." His other numbers were Weber's "Invitation a la Valse" and Mendelssohn's "Midsummer Night's Dream." In the vast orchestra there is a great sprinkling of men in khaki (some home on leave) and an ever increasing number of women players—but the tone and ensemble are as perfect and strong as ever. During this season of Promenades we are to have about 335 different compositions, viz.: 245 orchestral, forty instrumental and fifty vocal. Several British composers have been invited to conduct their new compositions, including Percy C. Buck, Howard Carr, Norman O'Neil, Montague Phillips and Joseph Speaight. The program arrangements are much the same as last season, excepting that on this occasion Tuesday evenings will be principally devoted to the performance of Russian music.

During September there is to be a season of Promenade concerts in the Queen's Theater, Manchester, and it is good news to hear that the conductors will include Sir Thomas Beecham, Sir Henry Wood and Landon Ronald.

From Harrogate we have news of much music. At the Kursaal the Municipal Orchestra gave forty-five performances in August, under the direction of Julian Clifford. Three symphony concerts have been given on Wednesday afternoons, the soloists being Anderson Tyrer and Irene Truman as pianists and Frank Mullings, the Wagnerian tenor, in a number of excerpts from that master's works. Mark Hambourg gave a recital and Jean Sterling Mackinley gave an afternoon of her folk songs and ballads in costume. There was a week of opera provided by T. C. Fairbairn's company, and other artists appearing were José de Moraes, Dora Labette, Cora Astle, Olive McKay and Herbert Teale.

The operetta, "Carminetta," produced by C. B. Cochran at the Prince of Wales Theater this week, has scored a great success. The music is by Emile Lassailly, with additional numbers by Herman Finck and Herman Darewski. Alice Delysia fills the title rôle with complete success, especially in some big dramatic numbers. Others in an excellent cast are Marie Blanche, Dennis Neilson Terry and Robert Cunningham. The production is a fine one and we predict a big success for this new operetta. H. T.

Montclair Pianist Gives Recital on Ship-board While on Canadian Trip

Wilbur Follett Unger, the pianist and teacher of Montclair, N. J., recently returned from a pleasure trip through Canada. Among other places the pianist and Mrs. Unger stopped at Niagara Falls, Toronto and Montreal. While on board one of the Lake Ontario steamers Mr. Unger gave a piano recital before a good sized gathering. He was warmly applauded. Besides his musical accomplishments, Mr. Unger possesses skill with paint and brushes, and completed a canvas of Niagara Falls while sojourning there. The greater part of the summer, however, Mr. Unger spent in revising his little book, "The Unger System of Teaching," the second edition of which will appear this month. A feature of Mr. Unger's method is the comparison at the end of the term of all of the pupils' work. Each student is naturally impelled to excel his fellows.

Clarksburg (W. Va.) Music Teachers Organize

CLARKSBURG, W. VA., Sept. 8.—At a meeting held Monday night the music teachers of the city effected a temporary organization, electing Mrs. John Cookman president and E. Clyde Beckett secretary. Mrs. Cookman and Mr. Beckett, with Cora Atchison as a third member, will constitute a committee to draft a constitution and by-laws. The object of the organization is to promote closer cooperation among the teachers. One of the chief things the organization expects to urge is that credit be allowed pupils in the public schools, especially to those in the high schools, for the work taken with private teachers.

Phyllis La Fond Soloist with Cincinnati Orchestra

Phyllis La Fond, American concert soprano, recently made her début in Cincinnati as soloist with the Cincinnati Symphony Orchestra. She sang the Bird Song from "I Pagliacci" and a group of classic and popular selections. She was generously applauded and gave several additional numbers in response.

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ONLY THE 'AGREEABLE' ARTIST CAN SURVIVE OUR PUBLIC

Beryl Rubinstein Believes Americans Usually Prize Personal Charm More Than Real Genius—Too Tolerant Here with the Inexcusable Artistic License of Certain Soloists—An Impressionistic Chat with the Young Piano Virtuoso

By ALFRED HUMAN

BERYL RUBINSTEIN bears the mark of the musician; the seal of Genius has been unmistakably impressed upon his talents and personality, immediately identifying him among the great mass of other youthful aspirants and candidates for the Pantheon of pianists. That is where young Rubinstein differs; he is not an aspirant; he rather resents the irresistible sweep of the mysterious current which carries him on despite himself. He seems to regard his own unfoldment subjectively, wonderingly, "to view himself as a stranger in a multi-colored, kaleidoscopic, kind, cruel, burning, frozen, unrealistic, real world." In short Rubinstein is an Artist, not in the journalistic sense which attributes artistry to every athletic-fingered mechanic who has mastered the technical rule of two plus two. The sojourner among musicians senses the artist after a while, as the Arab is said to sense the difference between the mirage and the oasis. The emotionalist, the intellectual (a kingdom unto himself), the assertive, the eternal *Conservatorist*, the hopelessly meek, the cathode and anode of character and gifts, these and their combinations appear to dazzle the analyst. But the White Stone is usually easily recognizable amid the confusion of forms.

All this is a prelude to saying that we met Rubinstein for the first time a few days ago. If we have not made our meaning clear, all the better, for it is farthest from our intention that anyone should be enabled to draw a clear portrait from any of our impressions; it would be impertinence to do any more than hastily record our own impressions after such a short interview. Sometimes we believe that Kreyborg's poetry is methodically sane.

"The artist possessing—what shall I call it?—say, agreeable personality, is the one who succeeds in this country," said Mr. Rubinstein, innocently enough. We were rather surprised to find him even younger at close range than on the Aeolian Hall platform. He continued:

Only the Agreeable Survive

"Without this talent of agreeableness, this social instinct, the artist is lost, absolutely lost in this country. If the struggling young artist possesses this pleasant geniality or corresponding gifts of personality he finds the way comparatively easy. This type of artist finds the way to study, he finds friends to assist him and he progresses rapidly,

easily. We find many of these artists in this country, the field is quite overrun with musicians of 'agreeable personality.' Their capacity of musicianship, of genuine artistry, plays but a small part in their success—the point is that they are admired for their social qualities, not as



Beryl Rubinstein, the Youthful Piano Virtuoso, Who Astonished New York When He "Came Out" Last Season

artists, although this fact is usually lost sight of.

"I have known geniuses unconsciously to repel success and fail to realize their own achievement solely by reason of their lack of personality, or by their personal repellent traits. They fail because they cannot attract or sustain the attention genius must have." Mr. Rubinstein made these observations almost regretfully, in the slow, retrospective manner that is characteristic of him. He drew no conclusions, simply commented. Draw your own, if you care to. We want to make it plain that his whole bearing is unobtrusive to a degree of shyness. Dangerous equipment for the age of combative self-assertion in music exploitation!

"The interpretative musician is vastly inferior to the creator, don't you think

so? The music is the thing, not the artist. The people who go to concerts are usually attracted by the music, not by the mere performer."

"You believe then that interpretative art means a complete self-complacency?"

"Yes. This is the art of the interpreter." One of these days we want to discuss this point at length with young Rubinstein, far from the distance of annoying telephones and a press of visitors. If it were left to Rubinstein, by the way, there would be no such disturbing influences as telephones and other inventions of civilization.

"Have these inventions of so-called civilization bettered the world?" he challenged.

* * *

Leans to Fairy Lore

We finally learned that he had recently finished one of his first larger compositions, a piano duet which has been approved by the distinguished pianist, Alexander Lambert. The work is founded on the tales of the Arabian Nights. The lore of the East, Rubinstein confessed, has him under its balmy spell. His favorite preoccupation is to dwell with *Scheherazade* and her gossamer flights into the enchanted land of rainbow reality. He revels in the adventures of the deities of *Olympus*, *Valhalla* and *Meru*, he is an intimate frequenter of Jinnestan, the jeweled Empire of the Arabians, he knows of the escapades of *Takmuras*, he is quite familiar with the elusive *Rusalki* of the Russias. He is fond of the sterner stuff of the Vedas, the *Mahabharata*, the *Bhavadgita*—then, to pile Bacchus on Krishna—he quoted Balzac's "Les Vie des Courtisanes!"

To return to Rubinstein's composition. All we know of it is that it is a duet, "probably full of errors," he said, and that it is but a forerunner of his desires in this field. This information might be quite important, we submit, for Rubinstein is a remarkable young musician in many respects.

* * *

He has been back from Europe about three years. His principal teachers were his father and Vianna da Motta.

"What has impressed me most? Perhaps it was the atmosphere here, or the lack of atmosphere, and the attitude of indifference toward artistic licenses committed by certain artists, liberties they would never dare to undertake abroad. Atmosphere, yes, we have it here, but only in stratas. Here in New York there is a genuine Bohemia—no, not in Washington Square or in Greenwich Village, but among a certain class of cultured men and women.

"As for the American system of encouraging young artists, well," he stopped as if embarrassed at my question.

"It is curious, isn't it, that organizations are launched bravely for the express purpose of helping young Americans—and then after awhile this aim seems to be quite lost sight of?"

ARTIST-COUPLE RETURN

Althouse and Zabetta Brenska Store Up Energy for Strenuous Season

Looking as bronzed and healthy as if they had lived without a roof all summer, Paul Althouse, the American tenor of the Metropolitan Opera House, and his wife, Zabetta Brenska, the mezzo-soprano, returned to New York from their Lake Winnepesaukee camp last week. Theirs was a real "back to nature" summer, but the singers are glad to resume their work in the Metropolis and throughout the country.

Mr. Althouse will be heard again at the Metropolitan. Prior to the opening of the opera, however, the tenor will be anything but idle, as he has a list of sixteen concert dates between Oct. 9 and Oct. 27. On Oct. 31 he gives a Chicago recital under the direction of Carl Kinsey.

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NIELSEN TRIUMPHS IN LIGHT OPERA RÔLE

Is Star of "Kitty Darlin'" in Buffalo—Indian Singers Give Unique Recital

BUFFALO, Sept. 14.—Back to the medium of her first and perhaps most enduring triumphs, Alice Nielsen made her appearance here in light opera on the evening of Sept. 10, at the Teck Theater. The favorite soprano appeared in "Kitty Darlin'," an adaptation of David Belasco's comedy, "Sweet Kitty Bellairs," set to music by Rudolf Friml. P. G. Wodehouse and Guy Bolton, who made the adaptation and wrote the lyrics, have done skilful work; the essential points of the comedy have been adhered to, and the result is a light opera plot far above the average. Rudolf Friml has written music that is distinctive and charming. It is music in which the lilt of the dance, ingratiating love themes, martial strains and an occasional touch of Celtic sadness, mingle.

The title rôle had in Miss Nielsen an ideal interpreter; both in song and action she is charming. Her success was substantial; she was applauded to the echo and received floral offerings galore. The soprano expressed herself as being delighted again to find herself enacting a light opera rôle so well adapted to her, and deeply appreciative for the warmth of the greeting given her here.

The management provided a company of rare excellence for the support of the star and a chorus that sings and acts well. Large and enthusiastic audiences have been present at every performance.


Two pure-blooded North American Indians, Oskenton and Princess Chiniquilla (brother and sister) gave a concert at the Twentieth Century Club Hall on Monday evening. It proved a unique event and one that was genuinely interesting. Songs and recitations in English and in the Indian language of the Cheyennes were given with dramatic feeling and much tonal beauty. A small but quite appreciative audience was in attendance. F. H. H.

Emilio Roxas to Accompany Martinelli on Tour

Emilio Amico Roxas, the Italian vocal instructor and coach, has opened his New York studios and is already teaching. In October he will be away on tour with Giovanni Martinelli, the Metropolitan tenor, who is coaching his rôles with him. Mr. Roxas will act as accompanist in all of the Martinelli concerts and will also appear on the program as composer, Mr. Martinelli singing one of the Roxas songs, which is now being published by G. Schirmer.

Adelaide Gescheidt Back from Summer's Rest in White Mountains

Adelaide Gescheidt, exponent and instructor of Miller Vocal Art Science, has returned to New York from an enjoyable rest in the White Mountains. She is already teaching at her studios in Carnegie Hall.



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ORGANIZE MUSICIANS' UNIT OF RED CROSS

Plan Whereby Profession Can Lend Best Aid—Notables at Its Head

The many musicians in America who are willing and eager to give their services to help the innumerable agencies for relief made necessary by the calamities of the war, will welcome the establishment of the Musicians' Unit of the Red Cross. The Musicians' Unit is the means by which the profession can be most systematically mobilized and organized to give the most efficient service and produce the best results. The organization has been formed by Ernest Schelling, chairman, with I. J. Paderewski, honorary chairman; Richard Aldrich, secretary, and John McCormack, treasurer. Most gratifying results have already been attained, though the organization is still recent, and some of the detailed ramifications that are proposed for it have yet to be effected. A total of \$5,289 had already been received by midsummer, the dull season, when musicians generally are supposed to be "off duty."

It is proposed, as a matter of course, to have sub-committees all through the United States to attend to the "musical" end of the Red Cross money-raising, without, however, interfering with agencies already organized within the Red Cross. Still more important, it is desired that all artists who give their services for the Red Cross in the United States shall insist, as a condition of their appearance, that a certain amount of the proceeds shall be given to the Musicians' Unit of the Red Cross; and that artists who, in the coming season, shall give entire recitals for the Red Cross shall make their donations through the Musicians' Unit.

Furthermore, it is urged that all public performers insist that the local managers shall put into the programs, in their particular sections, an advertisement of the Musicians' Unit. As a further source of income well-known musicians can sell their autographs after their concerts.

It is also proposed to urge all music teachers to get up collections from their classes and to organize little entertainments.

Another valuable source of assistance should be provided by the National Federation of Musical Clubs, a widely extended body that has accomplished a vast good for American musical culture and can now do something equally important in a more material way. A letter has been received from Mrs. James O. Dickens of the federation, proposing with

Mrs. Ochsner, the president, to interest the clubs in all States.

A form of service that will naturally fall to the Musicians' Unit is the organizing of small companies of musicians to give entertainments for the soldiers, either here or in France. The spirit of enthusiastic helpfulness wherever the idea has been broached is most encouraging for the prospects of this movement.

GLUCK TO GIVE SPLENDID SUM TO THE RED CROSS

Soprano Promises to Donate \$25,000 from Profits of Concert Tour—Bookings Virtually Completed

A daily newspaper report last week noted an announcement of the local chapter of the Red Cross to the effect that Alma Gluck will set aside at least \$25,000 from the profits of her next season's concert tour as a donation to the American Red Cross. This promised contribution places the noted American soprano in the front rank of musical artists who are aiding the Red Cross. It recalls Arthur Shattuck's princely gift to the war relief, which was recently announced in *MUSICAL AMERICA*.

It is stated that Mme. Gluck's tour has been completely booked and will open with a concert in Scranton, Pa., on Oct. 4. From Scranton she will go to Seattle, where she will sing on Oct. 23, later appearing in Tacoma, Vancouver, Spokane, Portland, San Francisco and Los Angeles. The soprano will appear in virtually every important city in the Middle West.

On her return to the East Mme. Gluck will give her first concert in Altoona, Pa. After appearing in Portland, Me., and Providence she will give a concert on Feb. 9 in New York.

Randolph (Vt.) Musicians Aid Local Red Cross Chapter

RANDOLPH, Vt., Sept. 6.—Music "did its bit" for the Red Cross Chapter of Randolph on Aug. 27 and 28, when the musical comedy, "Honeymoon Lane," was given by local musicians, assisted by Mr. and Mrs. George Hubbard Wilder of Burlington, soloists who are well known throughout New England. The performances attracted good-sized, cordial audiences.

Samuel Gardner to Begin His Season with Recitals for Soldiers

Samuel Gardner, the violinist, returned recently from Estey's Park, Col. He will commence his concert season by playing for the soldiers at the camps at League Island, Philadelphia, Fort Salem and Cape May, N. J.

DRAFTED MUSICIAN APPEALS TO WILSON

Hermann Felber, Jr., of Chicago Carries His Plea for Exemption to the President

CHICAGO, Sept. 15.—Hermann Felber, Jr., second violinist of the Berkshire String Quartet, whose application for exemption from the draft has been denied by Appeal Board No. 3 in Chicago, has appealed to President Wilson. Felber's claims for exemption are based on three grounds—that he has poor eyesight, that he is a conscientious objector and that he can serve his country better as a musician than he could as a conscript soldier. In his affidavit he sets forth that he has devoted his life to music since he was six years old, giving up all pleasure and relinquishing home associations for his art. He lays emphasis on the delicacy of his hands, which might become unfitted for delicate violin playing by the rigors of soldier life. His appeal was certified to the President yesterday, accompanied by letters from Mrs. F. S. Coolidge, founder of the Berkshire Quartet; from the other three members of the quartet; from Dr. F. Ziegfeld, president emeritus of the Chicago Musical College, and from Franz Kneisel, violinist and head of the former Kneisel Quartet. Felber was formerly a first violinist in the Chicago Symphony Orchestra. His father, Hermann Felber, Sr., plays the cello in that orchestra.

Arthur Kraft, tenor, has been drafted in the first call. He has canceled all of his concert dates and will leave within a few days for Camp Grant at Rockford.

Leo Sowerby, pianist and composer, is another of the prominent Chicago musicians who has gone into the army. He is known as a disciple of Percy Grainger and his compositions have obtained a great deal of popularity. F. W.

NATIONAL OPERA CLUB PLANS SEASON'S SCHEDULE

Sixteen Bi-monthly Meetings to Be Held—Hubbard Operalogues a Feature—Will Have Large Mixed Chorus

The notices for the Governing Board meetings of the National Opera Club of America, Mme. Katharine Evans von Klenner, founder and president, have summoned the officers together for the indorsement of plans for the ensuing season, some of these being necessarily dependent upon the circumstances that cause many concerted movements to be subordinated to national demands.

Mme. von Klenner's ideas for her society, now comprising 2000 members, are more interesting and comprehensive than in any previous year of the history of the club. About sixteen meetings are already scheduled to be given in the grand ballroom of the Waldorf-Astoria, bi-monthly, during the season. Until February of next year Havrah Hubbard and Claude Gotthelf will present their operalogues and subsequently some of the leading New York musical critics will give instructive talks. Additional to the regular entertainments of the club, the chorus will be amplified to at least 100 voices of men and women, and the members will benefit by the training of Romualdo Sapio. Mme. Clementine De Vere Sapio is first vice-president of the organization, and a similar place will be held this year by Kathleen Howard, who will be concerned in the welfare and activities of various departments of the directors' responsibilities.

The season's program up to the close of 1917 is as follows:

Oct. 11, Afternoon—Modern Italian Composers, Mascagni, Leoncavallo, Wolf-Ferrari; Discussion and Question Box Operalogue, "Othello," Verdi; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf. Oct. 18, Eve—Operalogue, "Cavalleria Rusticana," Mascagni; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf. Nov. 8, Afternoon—Russian Composers, Tschalkowsky, Rubinstein, Moussorgsky; Discussion and Question Box Opera-

logue, "Prince Igor," Borodine; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf. Nov. 23, Eve—Operalogue, "La Bohème," Puccini; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf. Dec. 14, Afternoon—French Composers, Gounod, Meyerbeer, Delibes; Discussion and Question Box Operalogue, "Carmen," Bizet; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf. Dec. 27, Eve—Operalogue, "Hänsel and Gretel," Humperdinck; Lecturer, Havrah Hubbard; Pianist, Claude Gotthelf.

HINCKLEY JOINS RANKS OF KANSAS CITY TEACHERS

Noted Singer's Entrance to Profession Made in West—Soloists for Symphony Concerts Announced

KANSAS CITY, KAN., Sept. 12.—That Kansas City is rapidly becoming a Southwestern musical center is evidenced by the recent acquisition of several musicians of national reputation. Allen Hinckley, the widely known opera singer, will teach in Kansas City this season. Mr. Hinckley is especially noted as an interpreter of Wagnerian rôles and has sung at Bayreuth and under the baton of many famous directors. The work that Mr. Hinckley is undertaking here this season is work that he has long looked forward to doing. It was not, however, his intention to enter the teaching profession for a number of years, but the war resulted in an alteration of his plans. Mr. Hinckley already has several promising voices under his care.

John Thompson, pianist, arrived last week from Philadelphia to open a season of teaching and coaching. Dr. Hans Harthan, teacher of musical theory and harmony, has come from Chicago to make his residence here.

Artists who have been engaged to appear at the Symphony concerts this season are Florence Macbeth, Frances Nash, Arthur Shattuck, Herman Sandby, Margaret Keyes, Theo. Karle and Florence Hinkle.



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Mexico City's Opera Season Inaugurated With Splendid Performance of "Otello"

Brilliant Audience Present on Opening Night—Anna Fitziu, Zenatello and Rimini, in Leading Rôles, Win Warm Praise—Maestro Polacco Given an Ovation—Maggie Teyte as "Mimi" in Successful Production of "Bohème"

MEXICO CITY, MEXICO, Sept. 3.—Not since the Barilli season, some years ago, have we heard such a splendid opera troupe as that which made its debut in Verdi's "Otello" on Aug. 31, in the Teatro Arheu. The personnel of the company, which is under the conductorship of Giorgio Polacco, includes members of the Metropolitan, Boston and Chicago Opera companies. The organizer was Miguel Zigaldi, acting as artistic director of the "Compañía de Espectáculos Cultos, S. A."

A few words anent Mexico City's opera house may be pertinent at the present time. The *científicos* of the old political régime made the stupid error of tearing down the old Gran Teatro Nacional before building the new house. Upon the latter the government has already expended some 12,000,000 pesos, despite which the building is still uncompleted. Much, however, has been done, and the façade, of gleaming white marble, presents a magnificent spectacle. The groups of statuary which grace the top are the handiwork of some of Europe's leading artists. The machinery for operating the scenes is the best that has been produced in the older world. We believe that when it is completed, our opera house will probably be superior to any other anywhere.

A Sweeping Triumph

With the new house awaiting completion the opera company was obliged to utilize the old Teatro Arheu. The opening performance was in truth a brilliant and impressive occasion. It also proved a sweeping triumph for the organization. The cast was as follows: *Desdemona*, Anna Fitziu; *Emilia*, Señorita A. Paggi; *Otello*, G. Zenatello; *Iago*, G. Rimini; *Ludovico*, Andres de Seguro; *Roderigo*, J. Mojica; *Montano*, S. Civai; *Heraldo*, G. Tortorice.

Zenatello, in the name part, was not heard to advantage in the first act, and the audience was quick to note the fact. The tenor, however, steadily improved as the opera progressed; before the evening waned he amply compensated for his lapse. Anna Fitziu, lovely to look upon, seemed to me an ideal *Desdemona*. The soprano's singing was excellent and she captivated the audience completely. Rimini gave an unforgettable portrayal of the character of *Iago*. His acting was superb and his singing invariably commendable. Señors de Seguro and Graziani were also masters of their respective rôles. The chorus, augmented to 110, was satisfying.

Ovation for Polacco

Under the bâton of Giorgio Polacco—who won our lasting esteem when he vis-

ited us on two occasions with Luisa Tetrazzini—the orchestra, sixty-two strong, played splendidly. Maestro Polacco was given a hearty ovation when he took his place at the head of his musicians.

The promise of notable things to come which this opening performance

measure (if that were possible) attended the matinée performance.

"Bohème" Well Performed

On Saturday and Sunday evenings Puccini's "Bohème" was excellently given, with the following principals: *Rodolfo*, G. Taccani; *Marcello*, A. Esqui-



The Opera House at Mexico City, in Course of Construction. Huge Sums Have Been Expended on the Structure and Leading European Artists Have Worked Upon Its Sculptural Features

gave, aroused hope in the breasts of Mexican music-lovers that this opera season will be a financial success and that it may become a fixture here. "Otello" was repeated with the same cast on Sunday afternoon. Success in even greater

vel; *Schaunard*, S. Civai; *Colline*, A. de Seguro; *Alcindoro* and *Benoit*, A. Spelta; *Mimi*, Maggie Teyte; *Musetta*, L. Raggiani. Warm applause greeted the artists at both performances.

EDUARDO GABRIEL.

SEASON OF FRENCH OPERA IN 'FRISCO

De Vally Forces Opening With
"Romeo"—Maude Fay Sings
at Historic Mission

Bureau of Musical America,
1101 Pine Street,
San Francisco, Sept. 1, 1917.

ALMOST unheralded, the De Vally French Opera Company has come to open an indefinite season at the Savoy Theater next Tuesday evening. This is the company that was heard in Montreal last season, but it has been reorganized. For a couple of weeks the principals have been in town, although their presence was not known even to the news-

papers until last Saturday. Usually an opera venture opens up with a preliminary publicity flourish surpassed only in the circus field, if at all. In this instance an advance agent was sent to San Francisco, but he departed without taking any part of the general public into his confidence, and he seems to have traveled incognito.

The opera is to be given in aid of the Allies' War Relief Fund. Among the singers are Carrie Bridewell and Clemence du Chene, Marie Farrar, an American singer, who studied in Paris and will here make her debut; Alberta Carina, Yvonne Dubarry, Charles Barreau (late of the Chicago Grand Opera Company), Fernando Amandes, Georges Simondet, Genia d'Agaroff, Castellanos-Vari, Ernesto Navarro and Charles Meyer. The first opera presented will be Gounod's "Romeo et Juliette."

Maude Fay of the Metropolitan Opera Company sang an old Latin *Salutaris* at a mass in San Rafael last Sunday during the celebration of the one-hundredth anniversary of the founding of the mission in that city. She is spending the summer at her country place near San Rafael. The celebration included a parade, in which many civic organizations took part.

Tina Lerner and her husband, Vladimir Shavitch, have given up their San Francisco residence, it being their intention to locate somewhere near New York. They came here at the outbreak of the war.

T. N.

Miss Macbeth Sings for Jackies

CHICAGO, Sept. 16.—Florence Macbeth sang Thursday afternoon to 1200 Jackies at the Great Lakes Naval Training Station. The gifted coloratura soprano did not content herself with florid arias from the operas, but sang also a number of homely American songs, which, sung with deep feeling, made a strong appeal. Two of the enlisted boys came up to Miss Macbeth after the concert and thanked her. With tears rolling down their cheeks, they told her that they were from her home town in Minnesota and that her songs had made them homesick.

F. W.

ITALIAN ARTISTS AT PANCRAZI'S OPENING

Many Prominent Musicians Foregather for a Joyous Evening with Aid of Flasks of Barbera

At the opening night of Pancrazi's, that café, home, restaurant—just as you wish to call it—on upper Columbus Avenue, on Saturday night, the entire Italian musical colony of New York seemed to have foregathered. The fiery, excellent Barbera wine, together with dishes that proved a revelation, soon loosened the tongues of the buoyant, susceptible sons and daughters of sunny Italy. And, oddly enough, here at last was a meeting place at which the war was not the paramount topic of conversation. "Shop" also was taboo. All the more, though, did the spirits become animated in the discussion of their beloved Italy, comparatively so near and yet so far these days.

At a long table sat Giovanni Martinelli, the Metropolitan tenor; his secretary, Mr. Boucher; the ever alert and well versed William J. Guard of the Metropolitan; the Italian coach, Emilio Roxas; the composers and teachers, Constantino and Pietro A. Yon, and their vivacious sister; Maestro Bamboscheck, the assistant conductor of the Metropolitan; Signor and Signora Farulli, the influential Italian banker and music patron, Signor Leonello Verera, and others. At a round table were to be remarked Maestro Cleofonte Campanini, the director of the Chicago Opera Company, and William Thorner. Opposite the jolly baritone, Pasquale Amato, officiated with his charming wife, in the company of Dottore Scarlattino, the medical adviser of the Metropolitan with his wife and daughter, Maestro Gabriele Sibella of Bori fame, Maestro Buzzi-Pecchia, Signore and Signora Bisani, Edward L. Bernays, Coldwell S. Johnson, Captain Achmed Abdullah, Miss Maranowska and the Metropolitan tenor, Fernando Carpi.

O. P. J.

Swedish Baritone Reveals Artistry in Recital at White Mountains Resort

David Soderquist, Swedish baritone, who is a pupil of Oscar Seagle, lately presented a highly interesting program before a cultured audience at the Waumbek Hotel, Jefferson, N. H. Mr. Soderquist gave the seldom heard "Il pensier sta negli oggetti" from Haydn's "Orfeo," and from Monsigny's "Le Deserteur" he sang the beautiful aria, "Adieu, chère Louise." The baritone also sang several songs in his native tongue and, among American compositions, Burleigh's "In the Woods of Finvara." Mr. Soderquist disclosed a voice of much beauty and splendid musical insight. He was ably accompanied by Carl Deis, the well-known pianist and composer.

Lectures Form Part of Witherspoon Curriculum for Coming Season

Herbert Witherspoon, the noted basso of the Metropolitan Opera Company, will reopen his New York studios on Oct. 1. Mr. Witherspoon will offer free lectures for his pupils by Arthur Mees, conductor of the Worcester and Norfolk (Conn.) Festivals, and there will be lectures by Mr. Wedge and by Mr. Witherspoon himself. Mr. Wedge will also instruct in theory and analysis of music.

In this way it is planned to give pupils instruction in musical history, style, ornamentation, singing, composition and chord formation, sight-reading and languages. Vito Padula will teach Italian as usual and will conduct special classes for the reading of Italian plays and operas. Mme. Florence Hinkle and Mr. Witherspoon will give several song recitals for the students during the coming season.

Eleanor McLellan Reopens New York Studio After Sojourn in Mountains

Eleanor McLellan, the New York vocal instructor, has returned from a sojourn of several weeks in the mountains, and has reopened her studio. Miss McLellan has a very large class of pupils for the coming season. Among her students are a number of professional singers now occupying some of the more important church positions in Greater New York and nearby cities. Many of these artist-pupils will be heard in concert and recital during the present season.



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MUSICAL AMERICA'S OPEN FORUM

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Being Frieda Hempel's Complete Estimate of American Summer Resorts

Dear MEPHISTO:

Last week you took me to task because it is said that I looked with displeasure at the invasion of countless New Yorkers upon the sands of Long Beach. This week you say that it is unfortunate that I selected Long Beach as a summer resort and had I gone to some of the Jersey coast resorts, Bar Harbor, the White Mountains or the Adirondacks, I would have received a very different opinion of American resorts.

That interview has traveled far and has come back to vex me in soul and in spirit. For the plain truth is that it has been incorrectly interpreted by many of those who read it. When I said, "Isn't it frightful?" I most certainly did not refer to the people who were enjoying themselves, but to the condition of the beach. The Long Beach authorities have failed to provide any receptacles wherein lunchers can deposit their litter, in consequence of which the beautiful beach on a Sunday evening wears an appearance anything but attractive. Many Long Beach residents have complained about this matter. To suppose that I, of all people, have no sympathy for poor persons who are enjoying themselves is absurd; I myself was poor not so very long ago and I know exactly what it means.

As to the idea that I judge American resorts by the two weeks I spent at Long Beach in a very delightful apartment facing the ocean, that too is incorrect. I am well aware of the characteristics of the place, but because of certain business matter I was obliged to remain in the vicinity of the city for a short time, and as I simply love ocean bathing, I know of no place where this combination is so well obtained as at Long Beach. The rest of the summer I spent golfing for four weeks at Lake Placid, golfing for two weeks at Bar Harbor, golfing for one week at Bretton Woods, camping for two weeks in the woods of Maine and motoring the rest of the time through the White, Green and other vari-colored mountains. So, dear Mephisto, you see I anticipated your advice; I found the beautiful villas and the elegant life, as well as the simple life (which I much prefer) and I was entertained with the most gracious hospitality wherever I inflicted myself upon my kind American friends.

You can therefore judge how incorrect it is to assume that I ever criticized American resorts as such. My summer was spent so happily, it gave me so much health and vigor for the forthcoming season, it brought me into such beautiful and romantic corners of the country, it gave me such a renewed conviction that American hospitality is unsurpassable, that I look upon it as the most enjoyable vacation I have had in many years. For these reasons I greatly regret the erroneous impressions which have gone forth. You, my dear old devilish friend, will help dissipate those impressions, will you not?

Sincerely yours,

FRIEDA HEMPEL.

Bar Harbor, Me., Sept. 15, 1917.

Dropping the H in Rath

DEAR MEPHISTO:

You are no doubt willing to give the devil his due, judging from your choice of pen name, and why not be equally generous toward an ambassador?

In your entertaining comments on the published articles of Mr. Gerard you refer in satirical vein to the supposed misspelling of the title of "Rath," which means council or counsellor, stating:

"The word is continually spelled in his articles as 'Rat.' Now to those who are not acquainted with the German language this conveys a very false impression, namely that all German officials, counsellors and dignitaries are just so many 'rats.'"

The fact is that the impression conveyed, so far as the spelling has anything to do with it, is correct. You and I seem to be contemporaries, for when I went to school and studied German, that language seemed to have plenty of words with a silent "h." Times have changed.

The Germans began to drop the unnecessary "h" long before Mr. Gerard visited their country. An educated German friend tells me that the movement to cut out the "h" from such words as "Rath" was instituted in 1880 by Herr von Puttkammer. When the English drop an "h" it is entirely lost, but reappears in some other word; the Germans do these things more thoroughly. Not only has the "h" gone from "Rath" but also from the verb "thun" and such nouns as "Thur," the word for door.

I have before me as I write an illustrated copy of *Die Woche*, published in 1914, which contains a whole page of half tones of "Rats." Among the distinguished individuals whose countenances are shown are "Regierungsrat" (abbreviated beneath the cut as "Reg-Rat") Prof. Dr. Paul Kehr, and the Oberregierungsrat Dr. Traugott Muller, whose title is abbreviated to "Ob. Reg-Rat Dr."

Yours sincerely,

ANNIE L. MILLER,

Music Critic *Nebraska State Journal*,
Lincoln, Neb., Sept. 13.

Says Logical Price for Opera Is \$3 for Best Seats

To the Editor of MUSICAL AMERICA:

What is the great stimulus needed for America to write and produce her own operas? This country, with its love of music and fine inventive ability, has thus far failed or refused to provide grand opera of its own make, and matters have come to such a pass that native composers are being hypnotized into believing theirs is not the ability to compete with the musicians of Europe in this field.

It is easy for some to answer: the management of the Metropolitan Opera Company has learned that the New York public does not wish to hear opera in English; it is still simpler to deny the ability of Americans to write or manage grand opera, and one may with reason inquire: where may native born operas be tried out in so restricted a sphere—when the giving of grand opera in any case is regarded as a gamble?

Granting the obstacles, it is certain that grand opera has never been truly popularized in America and it is equally certain that it is, and has been for several years, entering this stage of its metamorphosis, from which the more hopeful of us concede it will emerge a full-blown American product. A single impediment seems to account for the slow development under way, namely: prices. How many people out of twenty are willing to pay \$12 or \$14 for two orchestra seats to hear the only high class all-season company in town? To which add supper and taxicab cost. How many people out of twenty music-lovers are willing to pay \$2 or \$4 for two orchestra chairs for grand opera that isn't nearly as grand as the "Follies?"

There is a big gap between the two-dollar and the fourteen-dollar. Each damages the cause of the other, because they are both entitled "grand opera." There is many a two-dollar man who stays home because he wants the best or none. That is an American trait. The fourteen-dollar man, even if he loves opera for its real self, does not patronize cheap and inadequate productions more than once.

The logical price for orchestra seats

at the opera is \$3 each and when some astute impresario discovers that he can give first-class performances at this figure, we will all take a long step in the direction of popularized grand opera. In this country opera should be dignified by a price somewhat above that of the comedy stage, at least until it has solved for all time the problem of self-support. The expense of proper production demands this.

For art's sake, let us do away with the idea that there can be more than one standard of grand opera performance and let that standard be midway between excess and deficiency.

GEORGE CHITTENDEN TURNER.

New York, Sept. 13, 1917.

Maintains Incompetency in Opera Is Fault of the Public

To the Editor of MUSICAL AMERICA:

One of your recent editorials treats of the dramatic insufficiency of many opera singers. The attitude of students of singing and of their teachers toward the question of systematic preparation for the acting of opera is so pointedly commented upon by your editorial writer that he might well be of those who preach and teach the technique of gesture and its accord with the musical accent.

This technique, though but the beginning of operatic acting, is its basis. If not acquired in advance, concurrently with the student's vocal preparation, this basic technique of stage routine will have to be learned during public performances—a slow process arousing the just resentment of the *cognoscenti* who find they have paid 100 per cent money for amateur operantics.

Nevertheless, if managers—careless, cynical, or ignorant—promise art and provide incompetency, it is, in a measure, the fault of the public. When American audiences demand their money's worth in opera and hiss anything short of that, on the stage and in the manager's office, there will be a scramble to readjust values. Singers and managers will hasten to admit the reasonableness of preparatory training for dramatics as well as for vocalics.

But there is an "other hand." The rôle of real artists is to lead the public to higher levels of appreciation. Nor is the mass of the interested public sufficiently familiar with lofty operatic standards to exact their observance by operatic organizations. This is a matter of fairly slow education.

Therefore let us hope and pray for more truth-seeking upon the part of our operatic artists, aspirants and managers, more spirituality and less self-complacency, a purpose to magnify art more and the artist less.

And, betimes, dear opera-goers, make your choice! Pay your money for what you won't get, or pay nothing and get nothing—not even something to swear about.

GEORGE E. SHEA.

New York, Sept. 10, 1917.

Music League Tells of Aiding Many Young Artists

To the Editor of MUSICAL AMERICA:

I have just been reading through the *MUSICAL AMERICAS* which were on my desk when I returned to my office on Monday. I was most surprised to read the enclosed editorial from your issue of Aug. 25, because, evidently, you have forgotten the Music League of America, which for three years has, as you will note by the enclosed report, been working in behalf of young artists.

The Music League of America was organized primarily to help young artists, such as indicated in your editorial, and we feel that you have not been sufficiently informed as to the successful workings of the League in behalf of the young artists whom we have become interested in.

Supplementing the remarks in our report, it will interest you to know that during the past season, through the efforts of the Music League, many of our artists fulfilled engagements with the most important and prominent organizations in America, to wit:

May Peterson has had appearances with the New York Philharmonic, New York Symphony, Philadelphia Symphony, Detroit Symphony Orchestras, Musical

Art Society of New York, etc., and for the season of 1917-18, in addition to her engagements by the Metropolitan Opera Company, she will be heard in more important concerts. Miss Peterson had fifty-six engagements during the season 1916-17.

David Hochstein, violinist, has filled a great many important engagements, which have been splendidly written up by your valuable paper.

Paul Reimers, Royal Dadmun and Salvatore de Stefano have also had very busy seasons. Mr. Dadmun has toured with the New York Philharmonic Orchestra and last spring with the Minneapolis Symphony Orchestra and has already been re-engaged by the latter for the spring of 1918.

We have also succeeded in securing a great amount of work for the following artists who have had no other management, except the Music League of America:

Greta Torpadie, Rosalie Miller, Amy Ellerman, Walter Vaughan, Ilja Schkolnik, Sara Gurowitsch, David Sapirstein, the American String Quartet, Eva Gauthier, Edward Morris, Edwin Hughes, Betsy Lane Shepherd, Pauline Curley, Robert Gottschalk, Walter Greene, Edith Hallett Frank and fifty or more even less known artists.

We have in our files letters from these artists saying that without us they never could have reached a point in their careers where they are now of interest to the regular managers.

Among the many appealing talents sent us and whom we have helped, you may be interested to know is that of John Glander, for whose musical education we have arranged. Mr. Glander, as you remember, applied to you for help as a result of Mr. Freund's speech at Garden City some time ago and you sent him to us.

Very sincerely yours,

MARIE KIECKHOEFER, Secretary,
Music League of America.

New York City, Sept. 7, 1917.

Justifies Anti-Kaiser Poster

To the Editor of MUSICAL AMERICA:

I just noticed a letter in *MUSICAL AMERICA*, written by Wynne Pyle, referring to the "poster," *Help Kan the Kaiser*. Well, it requires just such placards to arouse the interest of certain classes and to make them understand that it was the ambition of the puissant Emperor William which has brought such sorrow to the world. Any opprobrious epithets or ugly sobriquets hurled at him are certainly justified. This is no time to resent any obloquies intended for the Kaiser. Germany always termed us uneducated money-grinders. Yet, did she ever pay her artists as we do?

* * * It seems the earth has been inebriated with blood. Is it still not enough? Where will it all end?

Written with every regard and respect for Mr. Freund and every good wish from

LILLIAN SHIMBERG.

Detroit, Mich., Sept. 6, 1917.

The Saco Valley Music Festival

To the Editor of MUSICAL AMERICA:

It is rather late in the day to say "thanks" for the space you so cheerfully gave in the account of the Saco Valley Music Festival. Here in Maine we are slow, at least some of us, but the festival, according to your account, was not slow by any means. And, further, we are each and every one so connected very happy that you should give the occasion so much of your valuable space.

I had the pleasure of introducing Kate Douglas Wiggin to Mr. Freund at the Community Chorus Conference. I acquiesced at her remark: "He is the finest I have ever heard of on any subject."

I heartily indorse all you say in your paper concerning community work. Here in Maine we are really sowing the first seeds, hoping there may be growth in the wealth of community-spreading gospel.

Thanking you again for the great assistance you have given us, and with assurance of appreciation,

Very truly yours,

L. B. CAIN.

Portland, Me., Sept. 10, 1917.

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HELEN WEILLER

**AMERICAN CONTRALTO
CONCERT, ORATORIO**

Contralto Interrupts Vacation To Sing for Men at Plattsburg




Vacation Glimpses of Julia Claussen.

On Left: The Swedish Contralto "Taken" at the Bayside (L. I.) Yacht Club, Where She Has Been Passing a

Portion of the Summer. On Right: With André Benoist, Accompanist (Left) and Albert Spalding, the Violinist, Photographed After Their Recital at Plattsburg, N. Y.

MME. JULIA CLAUSSEN, the prominent Swedish contralto, lately interrupted her vacation, which she has been spending at Long Island, to give a recital jointly with Albert Spalding, widely known American violinist, for the men at the Officers' Training Camp at Plattsburg. The recital took place on Sunday, Sept. 2, and was given before a

large and exceedingly enthusiastic gathering. Mme. Claussen and Mr. Spalding each performed two groups of solo numbers, the program being concluded with Bemberg's "Chant Hindou," with obbligate played by Mr. Spalding. The contralto has been passing the tail-end summer days at the Bayside (L. I.) Yacht Club.



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The High Cost of Success as Shown in the Career of Yvette Guilbert

"AND what, then, have you to be concerned over, to make you feel preoccupied or unhappy? Are you not famed and successful and contented? Is there not a reputation of years' standing behind you? Have you not won yourself universal recognition and applause?"

Nothing irritates Yvette Guilbert more than questions like these, coming from a pupil pleading nervousness or anxiety or discouragement over a failure quickly to accomplish what she attempts, to impress her great teacher with her talents or to seize some point of instruction. For, conforming to the definition of true genius, the unapproachable French artist is ceaselessly fired with that divine discontent which forms the motive power of advancement, and the thought that she complacently accepts the fact of her exalted standing or undergoes no bitter travail to maintain it and carry it to nobler issues is abhorrent to her. Her triumphs are the fruit of her labor and her pain. Both have been the indefatigable handmaids of her career. Through the years she has, of a truth, watched and prayed to make flower that precious harvest of beauty, of serene wisdom, of boundless charm and infinite tenderness wherewithal she embodies so unapproachably the soul of her nation. In her sight suffering and labor are a consecrating and ceaseless rite. And she resents the thoughtlessness of those who, in their salad days, magnify their griefs with the delusion that her present greatness carries with it a surcease from toil and ruthless initiative. While she never withholds from her pupils the commendation which may be due their gifts, she suffers them to nourish no illusions whatsoever of immunity from present work and future tribulations.

With Yvette Guilbert, as with all artists constituted of the essence of greatness, vacation signifies no actual remission from labor. And in her lovely coun-

try home at Interlaken, N. J., in company with her husband and a few devoted pupils she varies her summer rest with teaching and the preparation of programs. This last implies vastly more, however, in her case than it does in that of the average singer or player. Those inimitable songs and poems of the middle ages are not picked up without effort and conned with a brief period of study. They are products of years of laborious research and their interpretation the result not only of a supersensitive artistic intuition, but of a deep and concrete familiarity with the soul of the period. Nobody not intimately acquainted with Mme. Guilbert can begin to realize the time occupied in the heart-breaking labor of collecting many of these songs, in certain instances even of piecing them together out of widely dispersed fragments. The *disceuse* has in her possession a formidable package of New York Library cards, representing books on old French folk lore and mediaeval balladry through the help of which she has obtained a number of novelties of late.

"There have been cases," she relates, "where from one source or another I got a few measures of *trouvair's* song. Then followed an incredible amount of research in order to find the rest. Once I studied seventeen German books which dealt with the period of the song, and then some more French ones, till by coming across some fourteen bars more in one, some six bars more in another and some ten in a third and so on further I managed to reassemble the whole. But it is not enough to have in your possession the various fragments of the piece. You must have the instinct to guide you in putting each of these parts in its proper place. And when there are two or more versions of the same thing, differing somewhat in rhythm or in the conformation of melody you must likewise determine which is the original and which the variant. That is not a faculty to be quickly acquired. Having devoted so much of my life to such

things, I have that *flair* as a kind of second nature.

"This season I have hit on something of a new departure. That is, in short, a kind of synthesis of the poetry of Jules Laforgue and of Jean Rictus, the former one of our modern pessimistic poets, the latter a most powerful and socialistic contemporary, whose work is gripping in its poignancy, color and vigor of expression. It is not written in a highly polished language, but often in a colloquial idiom of extraordinary force. The man is a sort of modern François Villon. From the writings of these two I have chosen much of what is most striking and shall give them in Pierrot attire. Pierrot is, after all, an immemorial figure of satire and the character will furnish a background for a poetic message of this peculiar order more logical and appropriate, it would seem to me, than any other feature I could assume."

In addition, Mme. Guilbert will have some new mediaeval *chansons* and mysteries, of the kind that have hitherto so profoundly moved her hearers.

However, the artist made one admission to the present writer which will probably interest her admirers even more than the addition of some few new folk-songs to her coming season's repertoire. This is nothing less than the fact that for the past five years she has been busy collecting "old women's songs." And what lends to this its most particular interest is the purpose it reveals to toil ceaselessly in the artistic vineyards, undeterred by age and the presumed handicaps thereof.

"In five years I have managed to gather only eighteen of such songs, for they are incredibly scarce. By old women's songs I mean the kind of thing that can be properly sung only by a woman actually in her seventies or eighties, and not imitated by a young person made up to represent the externals of age. If I reach those years I shall make no attempt to simulate a youthfulness I do not possess any longer. Then

and only then shall I regard myself capable of interpreting such songs as the eighteen I have already collected. I could make no real success of them yet. But if I live I shall acquire the spiritual attitude necessary to disclose their meaning and when I am no longer here the interpretative tradition I have left will be as useful as that which I shall have handed down in the case of my mediaeval songs."

Mme. Guilbert, as was remarked just above, never tires of impressing upon her pupils the inevitability of struggle and disappointment in the career of the successful artist. But one of the things that perplexes and pains her most is the want of youth in the young. "I often ask girls of twenty-four," she says, "why they have souls of sixty-eight. Where there should be ebullience and joy and love there seems to be lassitude and disillusionment. It is unreasonable and not to be explained. 'I am an old woman,' I tell them, 'yet see how much younger than you I can be.' Give them something childlike and they cannot express the child spirit. It seems as hard for them as to walk upstairs gracefully, to take off a coat and place it on the back of the chair, to put on a pair of gloves or to go through the motion of sewing. Yet without just this spirit of youth and without love and joy in the heart the artist cannot effectually accomplish any great task."

During the coming season Mme. Guilbert will teach at David Mannes's school, giving the same kind of courses as she did at her studio in Paris. She is very far from admitting for a moment that her average compatriot is as vastly superior to the American in capacity for artistic expression as is popularly supposed here. "They are far too generous to us who think so," she declares. "As a matter of fact, we have a great number of perfectly incapable and ignorant persons among us. To mention only one, but still a very illuminating instance: At one of my recitals in Paris at which I sang a mediaeval mystery dressed in one of those superb embroidered Italian robes, I heard a woman in the front row indignantly comment to her husband: 'And they say she has style! Well, did one ever hear of such audacity as that of an artist daring to appear at her recital wearing a wrapper!' Both she and her husband soon grew so incensed over my 'audacity' that they left the hall."

H. F. P.



CONNELLSVILLE, PA.—Mrs. James Rapport and Pearl Keck have arranged an interesting series of concerts for the Tuesday Music Club.

NEW HAVEN, CONN.—Eva Louise Bradley, pianist, and Anita Marian Lewis, violinist, have announced the opening of their studio.

JERSEY CITY, N. J.—Mrs. Jessie Fennell Hill has returned from her camp near Troy, N. Y., and has opened her studios in Jersey City and New York.

BRIDGEPORT, CONN.—Jean Stockwell, the popular local violinist, has returned to her home after a long tour, which took her from Boston to Washington, D. C.

CLARKSBURG, W. VA.—A number of young Greeks of this city have organized a musical club which is called the Philomusiki. Thus far twenty-seven are enrolled as members.

NEW YORK CITY.—The Arion Society held its preliminary meeting on Sept. 12. Under Dr. Bernhard Guenther, as presiding officer, plans for the winter's work were discussed. The women's chorus also began its season on Sept. 19.

HARTFORD, CONN.—Ralph Lyman Baldwin, supervisor of music in most of the local public schools, has returned with his family to his home in this city, after spending most of the summer at his bungalow in Haydenville, Mass.

NEWPORT, R. I.—A successful concert was given recently at the Doré by Loretto C. O'Connell, pianist; Anna M. Schaefer, violinist; Della Tuttle, contralto, and Francesco Torre, tenor. Mr. Torre has charge of this series of concerts.

WASHINGTON, D. C.—A special musical service was given recently at the Church of the Covenant by Claude Robeson, organist; Earl Wagner, violinist; Richard Lorleberg, cellist, and Flora Briggs, soprano. W. S. Blanchard was choir-master.

JAMAICA (L. I.), N. Y.—A. Claire Lampman, contralto, recently delighted a good-sized audience in a recital at Library Hall, Mattituck, L. I. She was competently assisted by W. Paulding De Nike, cellist, and Mrs. Walter W. De Bevoise, accompanist.

MANCHESTER-BY-THE-SEA, MASS.—Carmine Fabrizio, violinist, of Boston, gave a recital here on Sept. 13, in aid of the Italian Relief. The program was in charge of Augusto Vannini of the Boston Symphony Orchestra. Charles A. Young accompanied Mr. Fabrizio.

JERSEY CITY, N. J.—Mrs. Adele Luis Rankin, who spent part of the summer singing at various camps in Pennsylvania, began her work as organist of Christ Lutheran Church on Sept. 15. Mrs. Rankin has also opened her studios in Newark and New York.

HUNTINGTON, W. VA.—The Musicians' Club, which was organized by the First Congregational Church on Sept. 10, with seventy-five charter members, will give before Christmas a performance of Max Bruch's "Cross of Fire," under the direction of Prof. George Bagby.

PROVIDENCE, R. I.—Gladys Dexter, soprano and artist-pupil of Loyal Phillips Shawe, the baritone and singing teacher of this city, has been engaged to teach in the Science Hill School for girls in Shelbyville, Ky., one of the oldest and most distinguished schools in the South.

BRIDGEPORT, CONN.—The First Presbyterian Church, in order to keep in sympathy with the boys who are in the army or the navy, has instituted a special series of musical services on Sunday nights, at which the same hymns will be sung as are now being used in the various camps in different parts of the country.

WELLSVILLE, OHIO.—Mrs. J. F. Hamilton has been elected organist and choir director of the First Presbyterian Church, with Elmer Savage and Helen Campbell as assistants. It is planned to organize a chorus choir for the church in the near future.

NEWTON CENTER, MASS.—Dai Buell, pianist, was soloist at a concert given in Bray Hall for the Signal Corps of the field battalion, 101st U. S. Infantry. Miss Buell was dressed in colors suggesting the American flag and evoked great enthusiasm by her playing.

CHARLESTON, W. VA.—The Charleston Choral Club, under the leadership of Prof. J. H. Francis, has begun rehearsals of Gade's cantata, "The Crusaders." This will be given early in the winter and another choral work will then be studied for the spring's performance.

BROOKLYN.—A joint concert was given by the German Liederkreis of Brooklyn, the Williamsburg Gesangverein, the Bayerischer Sängerbund of Brooklyn and the Gemütlicher Chor of Hoboken, under the direction of Josef Mengler, at Trommer's Park, Brooklyn, on Sept. 18.

MERIDEN, CONN.—F. B. Hill, organist of the First Congregational Church, has resumed his duties after spending his leisure time automobiling. Theodore Weber, organist of the Center Congregational Church, has returned from his vacation, which was spent at Pleasant View, R. I.

TROY, N. Y.—Georgine T. Avery, contralto, was soloist at a band concert given in Prospect Park on Sept. 9. She sang "Democracy Forever," a patriotic song written by Mrs. M. D. Nolan of Troy. The song has been adopted by the One-Hundred-and-Eleventh Regiment, recruited in Troy and vicinity.

RUTLAND, VT.—The Community Orchestra Society, lately organized in this city, held its first meeting and rehearsed on Friday evening, Sept. 7. Under the baton of B. A. Brehmer, the regular director, a number of light pieces were rehearsed. About twenty-five players are thus far enrolled in the orchestra, and six others have made application for membership.

MINEOLA (L. I.), N. Y.—An unusually fine program was given Thursday evening, Sept. 6, at the Aviation Field by the quartet of the First Presbyterian Church of Hempstead, L. I. The participants in the program were Mrs. John Paauw, soprano; A. Claire Lampman, contralto; R. Von Doring, tenor, and Frank Forbes, baritone, with Edward Hahn at the piano.

BOSTON.—Katherine Ricker, the Boston contralto, has been spending the summer at her country home in Woodford, Me. The quartet choir of the Old South Church, consisting of Geneva Jeffers, soprano; Alice Cole, contralto; Raymond Simonds, tenor; G. Roberts Lunger, baritone, with Henry Wry, organist and choir director, have returned to their posts after a two months' vacation.

CHICOPEE, MASS.—The first local Chautauqua performances were given on the afternoon and evening of Sept. 3. In the afternoon the Chicago Musical Club gave a concert before a good-sized, appreciative gathering. The personnel of the club is as follows: Mary Lutz Brooks, violinist (director); H. H. Brooks, cornetist; Leo Young, violinist; Louise Arnold, cellist; Lulu Townsend, pianist and reader, and August Pfeifer.

COLUMBUS, OHIO.—Clara Bancroft and Mrs. Forest G. Crowley, contralto and soprano respectively, recently gave solos at a musicale in the residence of Mrs. Nannie B. Aiken. Rowland W. Dunham, organist of the First Congregational Church, has accepted an additional position at the Bryden Road Synagogue. The quartet at the Synagogue is composed of

Gertrude Dobson, soprano; Esther Reynolds Beaver, contralto, and Messrs. Ganz and Alexander, tenor and bass. Mabel Black, soprano, a pupil of Samuel Richard Gaines, has been awarded a scholarship in the Cincinnati Conservatory of Music with Dr. Fery Lulek.

CHARLESTON, W. VA.—The Mason School of Music began its twelfth season on Sept. 10. Mrs. Henri Schultze and Natalie Walton, the senior instructors, are both graduates of European conservatories. Other members of the faculty are Marguerite Porter and Traverse Stout, piano; Arthur Hurlin and Mrs. Mathilda Mason, voice; Harry Beckenstein and Richmond Houston, violin; William Schultze, cello, and George Crumb, clarinet.

COLUMBUS, OHIO.—Minnie Tracey, who has opened a studio in Cincinnati, has consented to visit Columbus one day each week to teach fourteen young singers who desire her artistic services. On Sept. 3 Miss Tracey began her work here. Mrs. Ella May Smith, in whose studio she is teaching, invited about seventy-five musical folk to meet Miss Tracey. Mrs. Amor W. Sharp, soprano and prominent teacher, received in Miss Tracey's honor on Sept. 17.

WATERLOO, IOWA.—The B Natural Music Club has just issued its year book. Two programs each of French, German, Russian and Italian music will be given this season, and English, American, Danish, Swedish, Polish and Norwegian music will be represented by one program for each country. The new officers are Mildred Hoffman, president; Lillian Sohner, secretary; Gertrude Bayliss, critic; Beulah Bingham, vice-critic; Mrs. Roland Taylor, director; Marjorie Cheney, vice-director.

TACOMA, WASH.—Prof. Olof Bull has returned from his summer vacation and will resume his studio work in the Temple of Music. John J. Blackmore, Tacoma concert pianist, spent his summer leisure at Lake Chelan and the San Juan Islands and Victoria, B. C. Mrs. G. I. Muirhead, formerly a well-known singer and voice teacher of Minneapolis, is a recent arrival in Tacoma. Mrs. Muirhead was a student in the Oscar Saenger studios of New York, and also assisted Saenger's coach in Minneapolis.

ALBANY, N. Y.—Alfred Hallam has assumed his duties as director of music at the First Reformed Church. Dr. Hallam has been director of music at Chautauqua for eighteen years and director of music at the Skidmore School of Art at Saratoga. He is also director of the Schenectady festival chorus. George Yates Myers, organist of St. Vincent de Paul's Church, has been placed in charge of the music department of the new Vincentian Institute. The study of music will be featured at this school.

SEATTLE, WASH.—Teachers announcing the opening of their studios in the Fischer Building are Edna Colman, Lillian Keller, Louise C. Beck, Lillian Stafford Raymond, Emily L. Thomas, Grace E. Claypool, Hellier-Collens, W. Vaughn Arthur, O. Heywood Winters, Marie Gashweiler, Ella Purcell, Mrs. Clara Hartel, Mary T. Loomis, Maybelle Allen Perry, Mrs. Lloyd Perry Jourbet and Milton Seymour. Those in Chickering Hall are Mr. Keesing, John J. Blackmore, Ruth Martin, Florence B. Smith, Ethel Gordon and Sara Yeagley.

RICHMOND, VA.—Singing for the soldiers will be the mission of Agnes May, the popular lyric soprano of this city. The young artist has been invited to

Washington to sing at special New Year services in the Jewish Temple at the capital for the soldier boys at Fort Myer, near Washington. Miss May will remain in Washington and sing at the regular Day of Atonement services. Miss May has studied in this city and New York. For the past year she has been soprano soloist at the Beth Ahava Synagogue here and has taken an active part in the musical life of the city.

TACOMA, WASH.—Mrs. Stephen Appleby gave a musicale for the B Natural Club, on Sept. 10, at her country home at Steilacoom. Sofie Hammer, the gifted young Norwegian singer who left Tacoma last spring for a concert tour through the East, has been studying with Frank La Forge, the noted accompanist, composer and coach. Miss Hammer has a number of concert engagements in New York for the coming season. Mme. Eleanor Kerr, one of Tacoma's best-known musicians, has returned after a year's sojourn in New York. Mme. Kerr has been studying in the studios of Bispham, Saenger and De Berney.

SCHENECTADY, N. Y.—The Marsh School of Music and Expression has reopened for its second year with a large registration. The school was organized by Frank E. Marsh, a year ago, and its success has made necessary the acquisition of new quarters. The faculty is constituted as follows: Frank E. Marsh, Kurt Fischer, Maude M. Hardstock, Lois C. Fox, Kennedy Freeman, Richard Hageman, Mrs. Katherine B. Chamberlayne and Harmon S. Swart, piano; Alfred Y. Cornell, Mrs. Grace S. Hammersley and Mrs. Cora R. Giese, voice culture; Thomas De Steffano and Charles F. Schreiber, stringed instruments; Albert A. Nims, cello; Marjorie P. Howland, harp; Stephen St. John, mandolin, guitar, etc. The school of expression will be in charge of Bertha J. Hawkins.

TROY, N. Y.—The Emma Willard Conservatory of Music began its twenty-third year on Sept. 12. The various departments are in charge of the following instructors: William L. Glover, piano and theory; Mrs. Annie Hagen Buell, Helen J. Fancher and Katherine Gutchell, piano; Ernest A. Hoffman, organ and harmony; William T. Lawrence, stringed instruments and ensemble classes; S. Grahame Nobbes, voice. Winifred Podmore has resigned as secretary, but will continue as assistant organ instructor. Carrie Upham has been appointed secretary and Ella C. Dolbeck of Ticonderoga as assistant.

Mrs. May Crawford of New York and Philadelphia has been engaged as vocal teacher and Ruth S. Hardy of Troy as an instructor of piano at the Troy Conservatory of Music.

WARREN, OHIO.—Dana's Musical Institute of this city opened its forty-ninth year on Sept. 3 with a large enrollment. Those comprising the teaching body this year are Lynn B. Dana, president of the school and head of the piano department; Jacob Schmitt, piano; L. V. Ruhl, piano; Leonard Wood Glover, voice; J. D. Cook, clarinet; R. E. Williams, flute; Henri Sokolove, violin; Edouard Perrigo, violin and viola; Ross Hickernell, cornet; Camille Coursen, harp, and Mrs. Frank Rose, dramatic art. The first of the regular weekly concerts for this school year was heard on Sept. 12, marking the 1896th program presented by the D. M. I. forces. It took the form of a faculty recital. The following musicians were heard: Mr. Hickernell, cornetist; Mr. Perrigo, violinist; Mr. Williams, flautist; Mr. Cook, clarinetist; Mr. Ruhl, cellist; Mr. Glover, tenor, and Mr. Dana, pianist.

Have you heard Frida Bennèche

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437 Fifth Avenue, New York



ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.

Austin, Florence—Marion, Ohio, Oct. 1 and 2; Mansfield, O., Oct. 3 and 4; Akron, O., Oct. 5 and 6; Sandusky, O., Oct. 8 and 9; Toledo, O., Oct. 10 and 11; Adrian, Mich., Oct. 12; Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31, Nov. 1.

Baker, Martha Atwood—Cleveland, Oct. 23; Lockport, N. Y., Oct. 4; Lynn, Mass., Nov. 26; Portland, Me., Dec. 8; Newton Center, Mass., Dec. 27.

Beebe, Carolyn—New York (Æolian Hall), Oct. 6 and 30, Dec. 1, 1917, and Feb. 19, 1918; Pittsburgh (Pittsburgh Art Society), Oct. 12; Danbury, Conn., Dec. 18.

Bruce, Philip—Portland, Me., Oct. 18.

Buell, Dai—New York (Æolian Hall), Oct. 25.

Fabrizio, Carmine—Fitchburg, Mass., Sept. 21.

Florigny, Renee—Indianapolis, Sept. 24; Louisville, Ky., Oct. 1; Dayton, O., Oct. 8; Columbus, O., Oct. 15; Youngstown, O., Oct. 22; Cleveland, O., Oct. 29; Chicago, Nov. 5; Toledo, Nov. 12; Grand Rapids, Mich., Nov. 19; Detroit, Mich., Nov. 26; Rochester, N. Y., Dec. 3; Montreal, Can., Dec. 10; Ottawa, Can., Dec. 17; Riverside, Dec. 24; Washington, Dec. 31.

Garrison, Mabel—Alliance, O., Oct. 9; Bridgeport, Conn., Oct. 15; Providence, R. I., Oct. 16; Pittsburgh, Oct. 18; Chillicothe, O., Oct. 19; Rochester, N. Y., Oct. 22; Dayton, O., Oct. 23; Detroit, Oct. 25; Orange, N. J., Oct. 26; Worcester, Mass., Oct. 30; Springfield, Mass., Oct. 31.

Gideon, Henry—Somerville, Mass., Nov. 12; Auburn, Nov. 14; Laconia, N. H., Dec. 7; Boston, Dec. 16; New York City, Dec. 30; Pittsburgh, Jan. 8.

Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Maier, Guy—New York (Æolian Hall), Oct. 15; Boston (Jordan Hall), Oct. 23.

Miller, Christine—Edmonton, Can., Sept. 22; Billings, Mont., Sept. 25; Helena, Mont.,

Sept. 27; Butte, Mont., Sept. 28; South Bend, Ind., Oct. 2; Chicago, Ill., Oct. 3; Vinton, Iowa, Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Gary, Ind., Oct. 15; Decatur, Ill., Oct. 16; Pontiac, Ill., Oct. 17; Normal, Ill., Oct. 18; Urbana, Ill., Oct. 19; Philadelphia, Oct. 22; New York City (Recital—Æolian Hall), Oct. 23; Boston, Mass. (Recital—Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.

Peage, Charlotte—Lockport, N. Y., Oct. 2.

Pyle, Wynne—New York (Æolian Hall), Nov. 19; York, Pa., Nov. 24; New York (Carnegie Hall), Feb. 1.

Shepherd, Betsy Lane—Indianapolis, Oct. 22; Milwaukee, Nov. 4; Pittsburgh, Nov. 18; Indianapolis, Dec. 3.

Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.

Wilkinson, Winston—Ottawa, Ill., Sept. 27. Wilson, Raymond—Boston, Oct. 16; Syracuse, N. Y., Oct. 24; New York, Nov. 2.

Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

Ensembles

Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.

Brooke Trio—Attleboro, Mass., Oct. 5.

Minneapolis Symphony Orchestra—Minneapolis, Oct. 19, 21, 28; Nov. 2, 4, 9, 11, 16, 18, 25, 30; Dec. 2, 7, 14, 28.

REPEATS STAMFORD PROGRAM

Florence Turney Maley Gives Second Concert, This Time for Church

So successful was the entertainment given by Florence Turney Maley for the school children at Stamford, N. Y., recently that the pastor of the First Presbyterian Church there, the Rev. A. Calvert, asked Mrs. Maley to repeat it for his Sunday School children, instead of the regular Sunday School lesson.

Mrs. Maley sang and played her "Just for Children" songs and also five new ones in manuscript, all of them being warmly received. She returns to New York the first week in October.

FAIRMONT, VA.—The pupils of Mrs. Josephine Haymont of Fairmont gave a recital at Fairview on Sept. 13, under the auspices of the Ladies' Aid Society of the Methodist Episcopal Church.

NEWS OF THE CHICAGO STUDIOS

Chicago, Sept. 15, 1917.

THE Knupfer School of Musical Art announces the opening of two branch schools. The north side branch is located in the Lake Shore Building at 3175 Broadway and will be under the supervision of Anita Alvarez-Knupfer. As associate in the piano department Mrs. Knupfer will have the assistance of John Wiederhorn and Loula Schneidt. Louise Bridges, who has been successful as a teacher of piano in Wilmette, will direct the branch school in the Boulevard Building, Wilmette, assisted by Celia Ellbogen. Frederick Carberry and Blanche Van Buren of the voice department will devote some of their time to the two branch schools, and Ruth Breyt-spraak, Harry Weisbach's assistant, will take charge of the violin classes.

The American Conservatory of Music opened its thirty-second season Monday in its commodious quarters on the fifth and sixth floors of the new Kimball Building. Its board of musical directors includes John J. Hattstaedt, Karleton Hackett, Adolf Weidig, Wilhelm Middel-schulte, Allen Spencer, Henriot Levy, Victor Garwood, Silvio Scionti, Herbert Butler, O. E. Robinson, Arthur O. Anderson, Ragna Linne, Walton Pyre, E. Warren K. Howe and Louise Robyn. The number of students registered last season in the American Conservatory of Music was about 2300.

Hazel Huntley, contralto, has been touring Ohio, Indiana, Illinois and Michigan this summer in Chautauqua work with the Oxford Quartet. She anticipates a big concert season this year.

Viola Cole, pianist, has returned from Toronto, where she played for the Morning Musical Matinée, a patriotic benefit concert. Her artist pupils will play a

series of six recitals this season in the foyer of Orchestra Hall.

Herbert E. Hyde, conductor of the Musical Art Society has been made superintendent of the Civic Music Association. Miss Brundage, his predecessor, has been made secretary of the National Committee on Army and Navy Camp Music.

F. W.



Francis Fisher Powers

WINNIPEG, MAN., Sept. 14.—Francis Fisher Powers, who was for the past two years located in Winnipeg, where he came for his health, died here the last part of August and was buried in his old home city, Oshkosh, Wis., on Aug. 29. Thirty years ago Mr. Powers started teaching in New York City and his fame as teacher and singer spread until young singers came from every section of the country to study with him. "Dad," as he was affectionately called, was a kindly friend as well as teacher. His studios in Carnegie Hall tower were the most complete in the city and his "Monday Evening at Homes" were famous, as were the big New Year's Eve parties given annually at the Savoy.

Mr. Powers gave many recitals in Charles Dana Gibson's studio, but confined his personal appearances to concert, oratorio and church and never sang in opera, "because," to use his own words, "his voice only gave him old men's and devils' parts, and if he could not make love like the tenor he would not sing." He was an indefatigable worker, the fact that he spent seven years to obtain his mezza-voce attesting his perseverance.

The excellence of Mr. Powers' methods are seen when it is considered that at the age of fifty-five he sang a program of twenty-four songs, ranging from bass-baritone to tenor, as his voice had the remarkable range of low C to high C. His summers for the most part were spent in Europe, except for five seasons of teaching in Kansas City and three in Denver.

A few of his many famous pupils number David Bispham, Belle Storey, Mrs. Andrew Carnegie, her sister, Miss Whitfield, Matilda Augeri and Dudley Buck.

Kathrina Wiley

CHICAGO, Sept. 16.—News of the death of Kathrina Wiley, formerly of Chicago and recently of New York City, was received yesterday. She died in Wiers, N. H., where she was spending the summer with her mother, Mrs. Celia Wiley. Miss Wiley, whose home in Chicago was in Hyde Park, was a graduate of the Stevan school. After leaving school she studied music abroad, being a pupil of Shakespeare in London. After her return from abroad she sang professionally in Chicago and the Middle West. She had suffered poor health for the last two years. The burial took place near her childhood home in Peoria yesterday.

John M. Flockton

BOSTON, Sept. 12.—John M. Flockton, a former Boston Symphony member, died at his home in this city on Sunday evening. Mr. Flockton was sixty-seven years of age. He was one of the youngest drummer boys in the Civil War. The musician came to Boston about forty years ago and resided here up to the time of his death. Mr. Flockton was for many years leader of the noted Salem Cadet Band and also instructor of the Municipal Band of Boston.

Giuseppe Vitale

Giuseppe Vitale, a violinist prominent upon the concert stage a generation ago, died at his home in Brooklyn on Sept. 16. Signor Vitale was a pupil of Ole Bull and was an intimate friend of all the important violinists of his time, including Sarasate and Wieniawski. Besides his professional friendships, he was popular in the world of letters and frequently played in private for Longfellow and Henry Ward Beecher.

Signor Vitale had in his possession a Stradivarius which he valued at \$12,000.

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Norwegian Singers Give Notable Festival in Seattle

Twelfth Annual Sngerfest and Convention of Pacific Coast Association a Brilliant Event—Choruses from Various Cities Participate—Mme. Lund an Admired Soloist—Bronze Bust of Grieg Unveiled

SEATTLE, WASH., Sept. 9.—One of the most successful musical festivals ever given in Seattle was the twelfth annual sngerfest and convention of the Pacific Coast Norwegian Singers' Association, which endured from Aug. 31 to Sept. 3. The festival opened with a reception Friday evening in Norway Hall, Carl Sunde, president of the association, greeting the visitors in hearty words of welcome. Saturday was spent in rehearsals. A luncheon for the singers and their families was attended by about 400 persons.

The first concert was given Saturday evening in the Masonic Temple. The program included choruses by the 200 male voices and solos by Mme. Charlotte Lund, soprano, and Alfred Halvorsen, baritone. The large chorus was conducted by Rudolph Moller of Seattle, a splendidly equipped director, under whose bton the chorus did excellent work. Most of the choruses were in the Norwegian language, "The Pilot," by Dr. Wendelborg, "Leif Eriksson," by Oscar Borg and "Landkjending," by Grieg, being perhaps the best numbers.

Mme. Lund was heard in Seattle for the first time on this program. It was a fortunate circumstance that she was filling an engagement with the Independent Chautauqua Circuit, which made it possible for her to visit the Pacific Coast and sing at this sngerfest. While an American, Mme. Lund is of Norwegian parentage. Her voice is very dramatic and lends itself well to the interpretation of such works as Grieg's "En Svane." In Horsman's "Bird of the Wilderness" she was exceedingly happy, while in Burleigh's setting of "Deep River" the note of pathos was finely sounded. Mme. Lund's voice and vivacious manner charmed her auditors and she had to add frequent encores, one of which was a new composition by her accompanist, Arville Belstad, entitled "Ode to Norway." Alfred Halvorsen, the other soloist, is an old favorite in Seattle, and he was given a hearty welcome. His sympathetic, mellow baritone has lost none of its charm in the year he has spent in New York. The Grieg "Serenade" was one of his best numbers.

The second concert was given Sunday afternoon, and in this program Mme. Lund again exhibited splendid artistry. She sang an aria from "Le Cid" and a group of Scandinavian songs by Grieg, Sinding, Grondahl and Sigurd Lie. Mr. Halvorsen was heard to advantage in "The Last Journey" by Eivind Alneas, Heise's "Awake from Your Slumber" and a new song by Director Moller. Choral bodies heard on this program were the Norwegian Male Choruses from Hoquim, Wash. (A. Eriksen, director), Everett, Wash. (J. W. Oyen, director), Tacoma, Wash. (John Soley, director), Seattle, Wash. (Rudolph Moller, director), and Portland, Ore.

On Sunday evening a musical comedy, "Tjarlie Trallerud," the libretto by Edward Olsen of Christiania, Norway (formerly of Seattle), and the music by Rudolph Moller, was given its initial hearing.

The unveiling of the bust of Edvard Grieg, with the presentation ceremonies, took place on Monday afternoon at the University of Washington. The bust is the work of the Norwegian sculptor, Finn H. Frolick, a former resident of Seattle, and was presented to the U. of W. by the Grieg Monument Association, an organization of prominent Scandi-



One of the Most Impressive Events at the Norwegian Singers' Festival in Seattle—Unveiling of Bronze Bust of Edvard Grieg, on Campus of University of Washington, on Final Day. Members of Executive Committee (Left to Right): Theodore Christy, Recording Secretary; Carl Zapffe, Corresponding Secretary; Charlotte Lund, Soprano Soloist; M. Sylliaasen, Treasurer; Carl Sunde, President

navians of the Pacific Northwest. Addresses were made by leading Norwegians of Seattle, including Thomas H. Kolderup, Norwegian Vice-Consul; E. J. Vickner, professor of Scandinavian languages at U. of W.; Rev. B. E. Bergesen and H. P. Rude. The presentation speech was made by Dr. O. A. Loe and the acceptance by Prof. Edmund S. Meany. "Landsighting" was sung by the Norwegian societies, Alfred Halvorsen performing the solo. The bronze bust is placed on a pedestal of Washington granite, and is located at the south entrance of Meany Hall in a grove of beautiful trees.

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